THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Two New Plays that have Literary Purpose, Local Color, and Felicity of Language—What His Lordship and Among the Pines Lack—Dramatists that Seize the Abnormal and Violate a Primary Principle in Art—The Undying Leaven of Humanity Contrasted with the Sensational and Noisy Material of the Weak Worker—Mr. Rosenquest's Herculean Task.

Here are two plays with literary purpose, distinct local color, some felicity of language, and clear touches of character that are not dramatic successes. One is called His Lordship; the other is called Among the Pines. As I write this one has possession of the stage at the Standard; the other is playing at the People's.

It is possible to see in both these dramas that the authors are intelligent workers and have struggled to make an idea move and breathe. If they have failed with the public, or have not commanded commendation from thoughtful critics, it is, I think, because they are deficient in the experience of stage work, not because they have not tried with literary ability to do good work.

And here let me say that intelligent critics agree essentially with intelligent audiences. The main thing to determine in witnessing a new play is, Does it interest? The next thing to determine is, How? It is upon the How that the critic and the audience oftenest diverge. They seldom disagree as to whether a play is or is not interesting.

It is a sufficient criticism upon both the dramas mentioned to say they fail to interest in the degree that determines success. They lack that first requisite of good dramas, suspense—the emotional element that grows out of a problem and a conflict and holds the observer with an intense sympathy for one side in the conflict and a strong desire to see how the problem will be solved.

The critic will determine for himself afterward, if the successful side should have succeeded. This is a question of dramatic ethics. But there can be no question about the interest elicited by the struggle. Even wrong can be so adroitly handled that all our curiosity is awakened by it.

But virtue itself is often so weak that we laugh to see it defeated.

In His Lordship the audience refuse to be interested in a high-spirited girl who insists upon marrying a vulgar groom because he caught her runaway horse. They also refuse to give their sympathies to a hero who, in order to win this girl, marries her in the dark, and makes her believe it is the other fellow.

If audiences are to be moved by such far-fetched and unlikely devices, then Munchausen might as well be played as a new system of psychology, and Eli Perkins take the place of Camille.

The truth is, such a scheme is not true to the average good sense of real life, and these playwrights, instead of studying the normal laws of life, have given their attention to some passing exception.

Some months ago a silly woman abandoned her father's home and ran off with a coachman. The whole town was agog with it, because the newspapers, which deal with the abberations of life and not with its great tides, exploited this woman's eccentricities to the fullest extent. But she would not have been exploited if she had not made herself conspicuous by an enormity.

To seize upon such an incident for a play is very bad form in art, because art deals with the normal, not the abnormal.

Singular as it may be it is nevertheless true that these simple and obvious truths are the truths that have to be continually drummed into the ears of the shallow people who do very little thinking for themselves.

It is not the discords of life that make popular or good plays, but the common chords. Every time you get a successful drama it is a variation of the half score of archetypal legends that have come down to us. It will be the Prodigal Son or Aladdin, or Robinson Crusoe, or Heloise and Abelard, or Blue Beard, or Paul and Virginia.

In them all is the undying leaven of humanity.

But your weak worker depends upon the sensational and transient and noisy.

I should like to remark here that one of the best tests of a man or woman's philosophical attainments is that man or woman's measure of society and life. Does he judge of life by the police court, or the homes that are never heard of? Does he estimate society by the hubbub of the divorce decrees or by the innumerable family altars? I like to hear some loud jackanapes announce that civilization is going to the devil because marriage is a failure. He has read the sensation reports of three or four cases, but he doesn't know, and you cannot make him know, that if the normal world did not go on in its loyalty and chastity without a brass band to announce it, civilization would have tumbled to pieces long ago.

There is nothing so common on the face of the earth as heroism.

And we ought to lift our voices in exaltation that the most of it is quiet heroism.

Here is a playwright who makes a woman fling herself away upon a fellow that stops her horse—as if he were a paragon—whereas every man and boy on her route, good bad indifferent, black, white, ignorant, learned and half-witted would have leaped fences and risked his neck to do the same thing without even thinking of being a hero. It is the normal law of the fellow everywhere.

I see characters continually put forward upon the stage to perform what some girlish authoress believes to be a tremendous feat of physical courage, and at which your packed gallery looks, blandly wondering where the extraordinary merit of it all is. Such is the feat of a mother protecting her infant with mock-heroic determination, as if all mothers—even the unintelligent—didn't do it, with an instinct and without a speech. And if here and there a mother reverses the law and kills her own infant—phew! blazon and noise over the insanity of it.

The authors of Among the Pines caught something of the musky odor of the Maine woods. But an odor will not make a play any more than a tint will make a Tadema. The hero in the Maine woods lacked some common quality that human sympathy aches for. He loves a worthy woman, but he allows the most flimsy breath of malice to make him desert her. A puff of idle wind separates them for seven years. But an indomitable love, that was not capable of keeping them together or making them trust each other, brings them together again.

There is something incomprehensible in a stout-hearted young sailor who insists upon mooning round the earth for seven years determined to keep away from a girl that he insists upon going back to.

One little touch of young Lochinvar would have lifted him anywhere in the play to a pinnacle of manliness. "That's my wife and I want her, and if I can't have her I'm not going to waste my life crying over spilt milk."

But, unfortunately, our amateur playwrights insist that there is nothing so emotional as spilt milk. It has to them some relation to the "might have been." It flickers in their fancy as a sad upset; it mingles with the popular whine of the rhyming pessimist that "yesterday can never be to day, boo-hoo!"

I don't think we want this lactation.

What we do want is some of the practical manliness of our day and generation applied to the old and ever enduring elements of love and fidelity, and courage and endurance.

Mr. Eben Plympton is an actor of such generous abilities, he shows so much of that rare quality of enthusiasm in his work, that I regret exceedingly to see him in an unworthy role.

I shall never forget how admirable he was as the French general in Paul Kauvar, and how veraciously and nobly he realized that much more difficult hero, the Paul Mesurier of Rhoda Broughton—a task as fine and determinative of his power to portray as that "Drifting" of Buchanan Reid's is determinative of an elocutionist's idealizing faculty.

One thing I meant to say for Among the Pines—and I believe I did hint at it when I began to write this article. It is the effort of the playwrights to find a new locality and new environment.

The Maine woods ought to have given us fresh, stalwart types. Those lumbermen, I believe, furnish great-hearted, sinewy, simple-souled men that would come to us like the balm of the Pineries. We are not looking for refinement so much as fibre, we don't want our pyramids polished.

What a jocund, viking sort of music Whittier got out of the Maine woods:

> Where the crystal Ambijejis
> Stretches broad and clear
> And Milkonet's pine-black ridges
> Hide the browsing deer;
>
> Where through lakes and wide morasses
> Or, through rocky walls,
> Swift and strong Penobscot passes
> White with foamy falls.

One hears the "breeze call of incense breathing morn" in these lines:

> So the day breaks, old Katahdin's
> Pine trees show its fires,
> While from these dim forest gardens
> Rise their blackened spires.
> Up, my comrades, up and doing,
> Manhood's rugged play,
> Still renewing, bravely hewing
> Through the world our way.

With that kind of environment we expect a particular and fitting order of men. They are there. But the playwright did not trot them out.

Perhaps it requires the dulcet wooing of a Thoreau. The playwright, as a rule, doesn't meddle much with nature. He hits the pipe of art in the joint of the theatre.

I am afraid our workers are falling into the studio jog-trot, instead of getting into the rough-and-tumble of life. These plays that I have been talking about have what we used to call a "lampy smell." They arouse the suspicion that the authors got their ideas of men from books and plays, and not from men.

And it is an open question if the civilized centres are the best places to evolve individuality. Culture and convention squeeze everything into one mould to get an artificial nicety; and in the course of time our playwrights are as much alike as the men in the Seventh regiment when they are on exhibition.

If somebody had come down out of the Maine woods and written a play, it might not have been profound, but I'll bet it would be new. What we have to do is to stop worshipping the magnificent uniformity of endeavor, and take to studying the superb similarity of all that is elemental, coercive and enduring.

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Apropos of this Mr. Rosenquest has got one of these types in the new play with which he opens his season in September. I believe the play is copyrighted under the title of Blue Jeans. At all events it puts before the eye distinctly new characters, and that order of characters that has furnished the bone and sinew of America. Those blue jeans' men of Ohio, Indiana and Kentucky are fast passing out of sight, but it will be a long time before they pass out of the greatness and glory of the country.

Mr. Rosenquest must think he is a managing Hercules or he would not have taken the contract to cleanse the Augean Bijou. He may shatter the vase if he will, but the question is, will not the odor of burlesque hang round it still. I asked Mr. Rosenquest what he would put in there first.

I understood him to say "Chloride of lime."

The Bijou always reminded me of a vacant lot with its one placard, "Rubbish shot here."

The odor of burlesque clings to its walls as the tobacco smoke clings to a woman's hair. I'll bet a bandanna that if the corner-stone of that temple is ever opened it will be found to contain a bottle of hair dye and a satin programme.

When the Bijou is transformed what will become of the brigade who for years have cooled their heels in front? Where will the jade in search of an advertisement fall upon Mr. Hilliard, or the other jade look for Willie Deutsch? Set in between two popular drinking saloons the Bijou has always been a place where men of the town could stop and heat themselves in the coldest weather with photographs and cool themselves afterwards with gin fizzes.

NYM CRINKLE.

PAULINE HALL.

The Bijou Now in Good Hands.

Managers Dixey, Miles and Barton, of the Bijou Opera House, on Monday last transferred the lease of the theatre to J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, for a consideration variously said to be between $30 000 and $40 000. The lease has eight years yet to run and Mr. Rosenquest comes at once into possession of the house, which closed its regular season on Saturday last.

When seen by a representative of THE MIRROR at the Fourteenth Street Theatre, Mr. Rosenquest exhibited the transfer papers and said: "There they are, all signed, sealed, and delivered. I shall make the theatre a combination house, and shall run it on the same general policy that I pursue here. It will be closed during the Summer, unless some unusually strong attraction comes along, and a general renovation will be given. I hope to open some time in September.

"As I said, the same general plan as is pursued at the Fourteenth Street Theatre will be followed at the other. Wednesday matinees will be given, and the prices of admission will range from 25 cents to $1.50. I have several good plays for the house, including Denman Thompson's The Two Sisters, scenery for which is now being gotten ready, and the company for which is almost all engaged plays by Charles H. Hoyt and a play by Joseph Arthur."

Monday night was a gala occasion at the Casino. In the audience were one hundred and twenty West Point cadets and the visiting members of the Honorable Artillery company, of London. General W. T. Sherman occupied one of the boxes, while Governor Ames, of Massachusetts, occupied another. The house was prettily decorated, and the applause for General Sherman was so great that the veteran had to make a speech to the audience. Timely allusions to the occasion were made by the comedians in their topical songs.

At the Theatres.

PEOPLE'S THEATRE—AMONG THE PINES.

Capt. Allen Heartley / Jim Blanchard	Eben Plympton
Howard Gale	Thomas L. Coleman
Luke Leggett	P. Aug. Anderson
Judson Hobgood	T. J. Herndon
Pat Mahoney	John F. Ward
John Dalton	R. F. McClannan
Solon Chipp	Sheridan Tupper
Joey Hobgood	Wallie Eddinger
Marion Dalton	Helen Windsor
Minnie Merrie	Libby Noxon
Jernsha Hobgood	Louisa Eldridge
Hettie	Maggie Fields

Opportunity—a capable company—efficient stage management—three most welcome, but rarely obtained, advantages to the American author. The first is seldom had without a desperate struggle and an infinity of hardships and rebuffs, the second is not always accessible, but the third is quite possible. Fortunately for Messrs. W. R. and J. P. Wilson, the authors of the new drama, Among the Pines, which received its first production at the People's Theatre on Monday evening, they had the three combined, and the result must have been at least gratifying. True, the audience was composed in good part of the friends of those most concerned and the usual "first nighters," yet they had but little to do with the actual merits of the performance, if we may except the encouragement lent to the actors by hearty applause.

Among the Pines was advertised as "an American romantic drama." Romantic it certainly is, though it dangerously approximates the sensational and modern border production. It is located among the pine forests of Maine, and the characters are indigenous and heterogeneous. The New England Yankee, the cosmopolitan sailor, the rollicking Irishman, the Western backwoodsman, the cultivated New Yorker, the German vocalist, etc., contribute their native idiosyncrasies to the development of the story, and to the pleasure of individual taste. The piece has a number of incongruities, none of which are very flagrant, but which doubtless be remedied, as they are detected by the authors. While it is not a play to suit the habitues of fashionable theatres, it proves its value as an interest-evolver to the middle classes—those who contribute more to sustain the theatre in the provinces than any other. In other words, to our mind, Among the Pines is a money-maker, and this is the ambition most actively aspired to by the modern speculative manager.

In brief, the plot may be thus summarized: Captain Allen Heartley (Eben Plympton), a sturdy young nautical commander, returns from a voyage to find his sweetheart, Marion Dalton (Helen Windsor), beloved by Howard Gale, a well-to-do but shiftless young man, upon whom she looks with much favor, although thinking more of Heartley. An old salt, Luke Leggett (P. Aug. Anderson), who was on the voyage under Heartley, for some misdemeanor was placed in irons by the captain, for which he is bent upon revenge. He invents a story of Heartley's infidelity abroad, and pours it into the ears of Marion. Heartley's reception by her is therefore cold; he discovers the cause through the revelation of Gale that Marion loves him, and takes an affecting farewell of her.

Seven years elapse, and Heartley, disguised as a mill-worker, under the assumed name of Jim Blanchard, among the lumber regions of Maine (the motive for this disguise is the weakest part of the play) meets Marion, who is teaching a district school in the vicinity, and in a pretty scene confesses his love for her. She answers by showing him Howard Gale's engagement ring, at the same time tacitly admitting her strong friendship for him (Blanchard), and giving him a locket containing her portrait as a remembrance gift. Leggett—who had been employed at the mill, but was discharged by Blanchard for some offense, still nourishes his old enmity, which is increased by his discharge—comes from the loft of the schoolhouse, where he had heard Blanchard's confession, and threatens Marion with personal injury if she does not get Blanchard to reinstate him in the mill. She refuses, and a scuffle ensues, when Blanchard re-enters and fells him to the floor. Leggett seeks Howard Gale, and with much embellishment tells him of Marion's perfidy—how he saw her billing and cooing with Blanchard in the school-house, and reveals the fact that Blanchard is none other than Allen Heartley. Gale, who is the son of the owner of the mill in which Blanchard is foreman, seeks him there, and upbraids him for his audacity in daring to make overtures to his affianced wife, and finally calls him by his real name. Startled beyond measure, Blanchard implores Gale not to reveal his true name to Marion. He agrees, on condition that Blanchard leaves the country. After an inward struggle Blanchard consents, and Leggett is installed as foreman—much to the disgust of the workmen, who refuse to recognize him as their "boss."

The next scene is Blanchard's rude log-cabin, and he is engaged packing his belongings preparatory to his departure. Leggett enters to gloat over Blanchard's downfall and his triumph; hard words follow, and the two clinch, when Blanchard discovers the marks of the bracelets on Leggett's wrists, and recognizes him as the felon he placed in irons on his ship seven years before. Maddened by the discovery, Leggett rushes on Blanchard with a huge knife, but is disarmed, and pulling a pistol he shoots Blanchard, who falls as if dead. Leggett, in his terror, rushes to the magistrate's, and lays the murder on Howard Gale, who, he says, was jealous of Blanchard. He also incites the mill-hands to seek Gale and "string him up." Gale hears of their intention, and flies to the cottage of Marion and implores her to save him. There is no place of concealment but her private chamber, and it was late in the evening, and no time was to be lost, as the angry voices of the crowd were heard in the distance approaching the house. She exacts from him an oath, that should they be discovered, he would vindicate her honor by swearing that she was his wife. Upon this assurance they disappear as the mob enters with torches, etc. They are about to enter Marion's chamber when Judson Hobgood (T. J. Herndon) intercepts them at her door, and tells them that the room is Marion's private chamber. The mob then retires to continue the hunt. Blanchard is seen at the window, and as he enters the outer door Marion comes from her room. Believing him dead, and seeing him alive, she falls to the floor in a faint. Blanchard raises her as the mob, led by Leggett, again enters. Of course, everybody stands aghast. Blanchard tells the story of the attempted murder by Leggett, and shows the locket which Marion had given him, against which the bullet had crashed, but saved his life—an old device, but effectively revived in this case. Leggett is handcuffed and marched off to prison. Gale now enters from Marion's room, to the surprise of everybody and to Blanchard in particular. He asks Gale if Marion is his wife. Marion implores Gale to keep his oath. All danger from the mob being over, Gale refuses, on account of the difference in their stations. Blanchard, believing in Marion's innocence, adds his entreaties. Gale is still obdurate. Blanchard launches out in a tirade against Gale, and discloses his identity to Marion, and asks her to become his wife. With a shriek she falls into his arms, and the play is over.

The five characters mentioned form the principals in the cast, upon whom all interest centres. There are a number of other characters that have little or nothing to do with the plot, and are evidently introduced to lengthen the play. The comedy is very commonplace, and there is not a witty line in the piece. It is even without a sub-plot. The scenery is quite ordinary, and evidently hastily constructed. A country school-house with parlor boarders could be improved upon. The mill-scene was quite novel in its way, but the speed of the vertical saw and the immense driving belt was about on a par with the obstinate urchin on his way to school.

Eben Plympton, in the dual character of Allen Heartley and Jim Blanchard, played to excellent advantage, even if he did forget his dialect as the uncouth forest native. His love-scenes were impressively tender, and doubtless melted many a feminine heart in the audience. As the sturdy woodsman, he was brave, manly and effective, and deserves credit for his splendid rendering. Thomas L. Coleman, as Howard Gale, gave a good portrayal of the weak-kneed lover, and was earnest in his other scenes. His enunciation, however, is painfully precise, and should be remedied. The Luke Leggett of P. Aug. Anderson was a clever piece of character acting, and though uncongenially prominent, he maintained it throughout with consistency and force. The Judson Hobgood of T. J. Herndon was a duplicate of his Jethro Baxter in Caprice, and of course was capitally played. John F. Ward as Pat. Mahoney infused more life into the character than the lines inspired, which is creditable to his originality. R. F. McClannan as John Dalton had little to do, but did it with commendable heartiness. Little Wallie Eddinger is a precocious youngster, and played his part with the confidence of a veteran.

Of the ladies, Helen Windsor had most everything to do, but was scarcely equal to the requirements of the exacting part of Marion Dalton. She was earnest and painstaking, however, but the part was evidently beyond her powers. Aunt Louisa Eldridge made the most of a small Yankee character, while Maggie Fields, as Hetty, struggled bravely with a character from which it was impossible to extract fun.

The play could be materially improved if the authors would infuse a little mirth into it. The time consumed by the useless and inappropriate singing in the log-mill could be devoted to more wholesome entertainment. With the superfluous characters employed, a pleasing sub-plot could easily be introduced, which would enhance the value of the play. As it is, however, it is creditable to the authors, and will doubtless prove remunerative.

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The cool atmosphere at the Madison Square, with Richard Mansfield's well-known impersonation of Prince Karl, continues to draw good audiences to that pleasant theatre. The play, with some points which good taste rejects, is in many points droll, and particularly level to the popular sense of humor. Mr. Mansfield's imitations of the 'cello player, his Italian dialogue, and the rest of his comic business, are as amusing as ever, and his dialect work, in the part of the impecunious princeling, is nearly perfection.

Emma Sheridan, as Alicia Lowell, is quaint and spicy, with just a trace too much of opera bouffe manner, and Beatrice Cameron, though not strong, is highly pleasing in the part of the affectionate young widow, Mrs. Lowell. The rest of the cast lend efficient assistance.

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Edmund Collier gave a pleasing, if not an impressive, representation of Virginius at the Windsor on Monday night. It was not to the critical mind an ideal performance, yet it earned much applause and possessed many points of excellence. Mr. Collier has a good physique for robust characters, but lacks dramatic force. His interpretation was at all times intelligent and lucid, although slightly artificial in vigorous passages. Appius Claudius was capitally played by Thomas E. Garrick, a young actor of sterling worth. His portrayal of the despicable tyrant was artistic and effective, and elicited hearty approbation. George Heath as Icilius was decidedly weak. James P. Winter made a fairly good Dentatus. Helena Morenus gave the role of Virginia the required tenderness. Next week, The Black Flag.

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His Lordship, the new comedy by Edwin Atwell, had its first production in New York on Monday night at the Standard Theatre, before a large audience. The plot was described in our columns on the occasion of the "preliminary canter" at the Amphion Theatre, Brooklyn, three weeks ago, and the cast of characters was the same as upon that occasion. Notwithstanding the skilfull engineering by which an amazing amount of notoriety and unusually numerous and superior first night audiences have been obtained, there seems but little likelihood of popular favor attaching to the piece. The glaring improbabilities with which it bristles make it an impossible case in spite of the good acting which ushered in its stage life. Taken individually many of the characters are happy sketches and well acted, such as the Lord Blushington of Harry Pitt, and the Kitty Saginaw of the promising young emotional actress Lilian Chantore. The entire cast was superior, and every member did his and her best to redeem the play by the active exercise of their talent. Among those concerned were Russell Bassett, Harry Hawk, S. Miller Kent, S. B. Hollis, Charles Welles, Charles Bowser, Mark Price, Grace Thorne Coulter and Virginia Buchanan.

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A revival of Called Back at the Grand Opera House on Monday drew a good house. The affair bore some of the characteristics of a Summer "snap." Probably the most ability shown during the evening was the interpretation of Pauline by clever May Wilkes, whose bright acting saved the performance more than once from disaster. Frederick de Belleville threw all his nervous power into the part of Gilbert Vaughan, and received much applause for his work. John E. Kellerd, as Dr. Ceneri, showed much power, especially in the latter part of his performance. W. J. Ferguson in the role of the spy, Macari, toned down much of the original offensiveness of the character, and made it an acceptable and harmonious piece of acting. Among the rest of the company deserving favorable mention were Thomas G. Patton, Sheridan S. Block, H. W. Montgomery, Henry Talbot, Edgar Drew and Harriet Ford. Next week The Banker's Daughter.

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At Niblo's Garden, on Monday night, a so-called new version, by John P. Smith, of Uncle Tom's Cabin, was given. The audience was numerous for the season. The "new version" brought to light a good deal of song and dance business, banjo performance, conjuring, and a performing dog. The redeeming feature was the excellent soubrette work of that clever little actress, Laura Burt, as Topsy. She had evidently made a thorough study of the wicked nigger from the novel, and she made it a thorough success. Her make-up and dialect were perfect, and a song and breakdown in the third act procured for her five encores. William Davidge, Jr., was Marks, John P. Smith acted Col. Skeggs, the slave auctioneer, and Emma Pollock, a pretty little girl, made an admirable Eva. Next week Dore Davidson in Jekyl and Hyde.

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Ada Gray presented East Lynne to a large and well-pleased audience at the Thalia on Monday night. The dual-role of Lady Isabel and Madame Vine was acted by Miss Gray with all the color and vigor which distinguishes the actress, who has attained for herself a considerable amount of popularity in parts of a melodramatic style. The support was capable and conscientious. It included Henry W. Mitchell, Herbert Jones, John V. Melton, Louis Barrett, and Florence Foster. Next week Corinne returns for a short season.

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The Wild West is having a big boom at Erastina. Crowds go there and heartily enjoy the always delightful entertainment.

* * *

The Wife will close the regular season at the Lyceum on Saturday night. The play will then have been presented two hundred and forty times. The theatre will be closed until the middle of August, when Mr. Sothern will bring out his new play.

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The Queen's Mate continues to draw very profitably at the Broadway. The music, company and spectacular features all combine to make this one of the most attractive productions of comic opera ever seen in this city.

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Nadjy runs prosperously and smoothly on at the Casino. Mr. Solomon is very amusing as the Margrave, and sets a good example to his colleague, Mr. Powers, whose work has a variety flavor. The company is efficient, the chorus animated, and the whole show haloed with that sprightliness and female comeliness deemed so essential to a representation of this kind. The house continues to be large.

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There are to be but a few weeks more of The Lady or The Tiger at Wallack's, as the McCaull season is drawing toward its close. The piece seems to be on very good terms with everybody.

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The Still Alarm may be seen at the Fourteenth Street, but not for long. Its remarkably good run is reaching the limit. The 100th performance will be celebrated next week.

* * *

Natural Gas is yet in high favor at the Fifth Avenue. Its career there will last a little longer, and it will doubtless be a merry and prosperous one to the end.

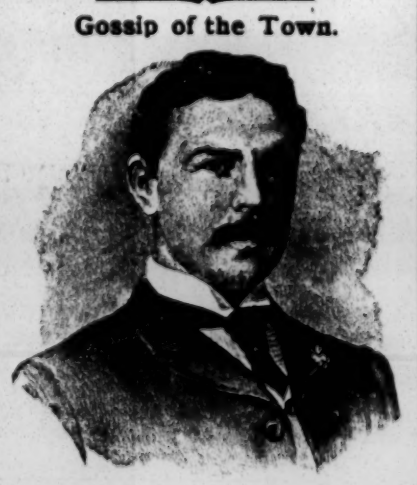
The Musical Mirror.

Mlle. de Nogueiras is a young and especially charming girl, who shortly before the death of her father, the late Portuguese Minister, concluded to make music her profession. After two years' study under the famous artist, Mme. Viardot-Garcia, she entered on her career in Europe as a concert and operatic singer under most favorable auspices. During a Summer visit to her American friends she was induced to give a few concerts on this side of the water before returning to her work abroad. Her American debut was made on Monday afternoon at the ball-room of the Hoffman House, before an audience small in numbers, but in social regards of very choice composition, made up indeed largely of personal friends and well-wishers.

She made a highly favorable impression. Besides a very pleasing personality she has a fine soprano voice, sweet, fresh, homogenous, elastic, and of good timbre. Her method is good even notably so for her period of study, and promises to reward future training. In the opening canzonetta, arranged by Madame Viardot on a favorite theme of Hayden, and in the Mozart—*Voi che sapete*—her evident nervousness detracted somewhat from the repose and smoothness of delivery fitting the music. She improved, in this regard, as she went on. Her cavatina from Lucia showed her possessed of a good dramatic method, with evident traces of the French school, and her ballad, "I Know a Maiden Fair to See," given on recall, was sung with charming archness and grace of expression. The brilliant Chopin-Viardot mazourka, and Madame Viardot's air, *J'en moussai*, set in still clearer light not only her dramatic fire, but her skillful *fioriture*, which she gives with great neatness and ease, and a peculiarly sweet and silvery purity of tone.

On the whole while it would be premature to claim for Mlle. de Nogueiras rank as a finished artist, she may be set down as a most promising debutante. Her friends, personal and artistic, will watch her career abroad—and, it may be hoped in America as well—with interest and pleasant anticipation.

Gossip of the Town.



The above is a good portrait of Henry Miller, of the Lyceum Theatre company.

Zozo closes its season at Lynn, Mass., on the 16th inst.

Lizzie Evans will play the entire Summer over the California circuit.

Floy Crowell is spending a brief Summer season in New Bedford, Mass.

Signor Brocolini, of Rice's Corsair company, invites offers for next season in grand or light opera.

Leonard Grover's plays are to be sold at auction to-day (Thursday) to satisfy a judgment of $3,000.

T. E. Mills, the principal representative of C. R. Gardiner's attractions, has taken an office at 1,212 Broadway.

Georgie Conalline, late of the Ivy Leaf company, and a mezzo-soprano of repute, is in the city and at liberty.

The Crystal Slipper was produced at the Chicago Opera House on Tuesday night before a large audience.

Brockman's Monkey Theatre company opened at Paul Bauer's, Coney Island, last (Wednesday) evening.

Charles Fox, one of the best known scenic artists of New York, is at liberty, and can be addressed at the Actors' Fund.

Marie Hilforde is in town, having closed her season with the Waltham Comedy company. She is at liberty for next season.

Kate Carlyon, late of Edgar Bruce's and J. L. Toole's London theatres, will Summer in Toronto. She is at liberty for next season.

Michael Ryan, assistant stage-manager of the People's Theatre, was seriously injured on Monday by falling from a ladder in that house.

Daisy Chaplin, a favorite dancing and singing soubrette, the past season with Muldoon's Picnic company, invites offers for next season.

Harry W. Taylor has signed for next season with Manager John Rassendike, of the Mountain City Theatre, Altoona, Pa., as press agent.

Lester Bass, the local theatrical manager of Bellows Falls, Vt., would like to hear from managers of attractions desirous of playing at that place.

Robert McNair, the well-known character-actor, is filling a Summer engagement at the Soldier's Home, Dayton, O. He is at liberty for next season.

G. W. Crowell will place a new company on the road next season under the title of Crowell's Ideal company. He will play at popular prices in week stands.

It is among the probabilities that May Wilkes, the California actress, who is playing Pauline, in Called Back, at the Grand Opera House, will star next season.

A good operatic attraction can find a splendid opening at the York (Pa.) Opera House on October 3, 4 and 5, during the holding of the county fair in that city.

Charlotte Ray made her first appearance as Nelly Armroyd in Lost in London at the Toronto Opera House on last Saturday evening, and met with a most favorable reception.

J. O. Milsom, manager of the Vendome, Nashville, is in the city. He has made most excellent bookings for his theatre, embracing the principal stars, combinations and newest plays.

Samuel Cohen is negotiating for J. Owen Moore's musical drama, Genevieve. If successful, he will play it under the auspices of the Army Posts through New York and Connecticut.

Thomas O'Brien, the acrobatic specialty dancer, recently with the One of the Bravest company, has been engaged by C. R. Gardiner for the Adams He, She, Him and Her company.

The veteran Southern manager, Jake Tannenbaum, has taken an office at 125 East Seventeenth street, where he will be pleased to see those having business in relation to his Southern circuit.

T. D. Frawley has given up his part in The Two Sisters, which he was to play next season. On reading it over he found it somewhat beneath his abilities. He is therefore at liberty for next season.

Pauline Montegriffo, of the Montegriffo Opera company, will appear next season in the English comic opera, Woman's Wit, and other standard operas, under the management of Spencer and Rogers. The last season of this company was extremely gratifying in its artistic and financial results.

The brass band and orchestra will be a feature in Adolph Seeman's magical entertainment next season, as well as his great illusion, Electra, which has mystified so many thousands. Mr. Seeman is the son of the famous Baron Hartwig Seeman, and is as clever a conjurer as his *pater*.

El Paso Texas, has the distinction of possessing the only theatre in the country, the foreign audiences of which can arrive at its door by means of an international street railway. The city of Paso del Norte, Mexico, is connected with the town by a bridge over the Rio Grande River, over which a street car runs from one country to the other.

Gamble, Dickson and Power are playing Daniel E Bandmann's version of Dr. Jekyll and Mr. Hyde through the Michigan circuit without authority. They call the dramatization their own, exhibit Mr. Bandmann's lithographs, and quote the notices in the New York papers. Mr. Bandmann has placed the matter in the hands of his attorneys.

The profession is warned against a man named Martin, who is attempting to obtain money upon the pretence of being the business manager of the Carleton Opera company. Gus Hartz, of Cleveland, writes that the audacity of the fraud extended to booking time, and then attempting to have checks cashed. He is in no way connected with the opera company.

Joseph H Mack, who engaged Henrietta Crossman to play the leading business with Robert L. Downing during the season just drawing to a close, has made that lady an offer for the same line of business for next season at the same salary. Miss Crossman, however, has declined the offer, having other plans in view. She will spend the Summer at her father's home, Youngstown, Ohio.

Work on the new Standard Theatre on South street, above Eleventh, Philadelphia, is being vigorously prosecuted, and it is thought will be opened at the advertised time, Sept. 1 next. The lessee and manager will be William Gallagher, formerly of the Central Theatre, who will be assisted by James J. Armstrong. The Standard will have all the modern inventions and appliances, and be a perfect theatre in every respect. A strong attraction is wanted for the opening.

Mart Hanley, Edward Harrigan's manager and J. Fred. Zimmermann, manager of the Chestnut Street Opera House, Philadelphia, took long trips in order to be present at the special meeting of the Actor's Fund called for yesterday (Wednesday). They were both newly elected trustees of the Fund, and the former hurried over from Boston and the latter from the Quaker City. The only other trustees present were President Palmer and Harry Watkins, and in consequence of the small attendance no quorum was had.

The work of theatre-building is active this year. Sixteen have been opened since last Fall, including the Waverly and Haymarket in Chicago, the Grand Opera Houses in Boston and Philadelphia, the Broadway in New York and the Amphion in Brooklyn. Eighty-two more are in course of erection, of which some are very important, such as the Eleventh Avenue Opera House at Altoona, Pa., the Los Angeles Opera House, California, and Proctor's Twenty-third street, New York. Much of the architectural work falls to the share of McElfatrick, of New York, and J. M. Wood, of Chicago.

Mills, Henshaw, and Ten Broeck's Two Old Cronies company closed a succesful season of forty weeks at Pittsburg on the 2d inst. The attraction is under the management of W. C. Anderson, and will open next season at Titusville, Pa., after that playing week stands almost exclusively. The company will be new, with the exception of the principals and Lizzie Hight, Montae Collins, and Harry Nelson; there will be seventeen people altogether, and seven handsome young ladies for the chorus and ensemble. New music, songs, etc., will be written, and the whole company handsomely costumed. Their time is booked up to May 1, 1880. After that the company will go to California and play the Slope circuit.

The Giddy Gusher.

This is a great year for the journalist as play-writer. I don't call to mind a pencil-pusher in New York who has not written a play, who is not writing a play, or who isn't going to, if he hasn't. And let's tell the truth: they are a very dismal list of failures.

Some of 'em emanated from sources so powerful that the poor lads and lasses that played 'em believed that, though the productions had no good sailing qualities, they would be borne along by the wind of the builder.

* _ *

It's a mighty bad thing for a small artist to embark in a craft of this kind. He meets with disastrous shipwreck, and the wind he trusted in to swell his sails is used to blow him off the shore, for there will the journalistic playwright stand and swear black and blue that incapacity, or the imbecility, and a bad moral character, scuttled his leaky attempt.

Haven't we seen it often and again?

So when I start starring, you can lay an egg John Harrington don't write my play, though I don't believe that hero would attribute the failure of anything to me.

* _ *

Once in a while you see a play really injured by the acting, and those journalistic young men, the Wilson Brothers, can justly complain of the artificial methods of their heroine in Among the Pines. If they had called their play The Misfortunes of a Shingle, or The Catastrophies of a Clothespin, Helen Windsor's efforts to represent those wooden sufferings would have been successful.

I had a slim, thin, long-waisted Dutch doll once, a jointed affair, made of pine, with legs like lamp posts, and arms like telegraph poles. I used to bend her up to represent consternation and bend her down for devotion, and rush her arms forward in supplication, and make her into a saw-horse to simulate the act of running. But it seemed that every time I broke her up into a new attitude, Priscilla was more aggravating (Priscilla was her jointed name). So one day I took her to a saw mill, and laid her on a board, and had the satisfaction of seeing her jog solemnly up to the engine of destruction and appear in two pieces.

* _ *

Now, I don't want to see Miss Windsor appear in two pieces. Heaven forbid! But the first three acts of Among the Pines revived all my associations of Priscilla—and when I saw the saw-mill, I cried out in my soul: "History is repeating itself. They will bring Windsor in and lay her on a board,"—but they didn't.

However, I called the turn on several incidents. The instant I saw that warming-pan of a locket resting on the breast-bone of the school-marm, I said that is going to become a telling effect of the play—just as I felt when I saw the light house in Harbor Lights, or the ticker in The Henrietta. Then when she donated it to the hero, and he became somewhat round-shouldered from carting it round—but still clung to it—I said: "It's position over the heart indicates a scrapping match to ensue, and the life-saving quality of the warming pan to be demonstrated."

* _ *

It came off just as I anticipated—only in the fate of Miss Windsor was I disappointed. My immolated Priscilla didn't talk; her lips were closed; but had her sufferings ever burst through her clenched condition, her elocution would have been that of Marion Dalton's. She would have chewed her tale of woe in precisely the same accents. She would have thrown her long arms into the air, and made sharp elbows and gone for grief exactly like the damsel of the pines.

There's no doubt but Mr. Wilson's play would have been helped had some simple, natural girl taken up his high-flown diction—for the language in which he has dressed his leading characters is not the sort of talk that admits of elocutionary scollops. It's like roast 'possum—very rich to take plain.

"Is you goin' to stuff him, Aunt Lois?" asked I of a colored cook in Natchez.

"De lord, no. His natteral vantages is mos' too much fur de white folks insides jes' as he stan's," was her reply, and it applies very well to Mr. Wilson's succulent sentences.

* _ *

But, oh! what a pair of heart-warming artists are those darling children, Wallie Eldridge and Maggie Fields. Bless 'em! I don't know exactly what age the Little Lord Fauntleroy Frank Sanger is going to produce by-and-by must be, but if he is a little fellow I advise Mr. Sanger to see that beautiful child—as unconscious and intelligent a creature as ever faced the footlights. I would engage in three weeks to have that little fellow play a part of forty lengths, as surely as he did the few sentences of Tommy Hopgood. The play of Among the Pines introduced me to two delightful professionals in that lovely pair of children.

I have been through the week thinking of the Actors' Fund reunion at the Madison Square, and its great success. Why don't the managers another year take the largest place in the city, charge the usual rates of admission, and swell the fund by thousands of plunkers? The fame of this premiere performance has gone abroad, and another June they could pack a park with those who desire to hear a great intellectual and musical rejoicing.

If, in the course of human events, your Gusher shall be potted by grim Death while yet Robert Ingersoll is on the earth, see to it that he be asked to say above her what he thought of her, instead of reading services cut, dried, and having no bearing on the case—or, rather, the casket.

* _ *

When Lizzie Goodwin was buried there was such a magnificent opportunity for a few human remarks, that when the divine closed his book and addressed himself to some sheets of paper, my heart thrilled with coming satisfaction. Only a few brief months before the woman we were assembled to bury had gone up that aisle behind the body of her beautiful young sister. There she was that bleak March day, with her stricken mother and her trio of weeping sisters, and a host of sorrowing friends going out with a lot of unmeaning words about flesh of fish and meat of fowls, and corruption ringing in the air about her.

* _ *

She had lived a life of sacrifice and devotion; she had been a pure, good woman, a perfect wife, sister, daughter, and friend, and there wasn't a word in the whole church service that seemed to state the facts of the case, or comfort the hearts—sorrowful and half broken—that ached for something more.

It was then and there the voice of Ingersoll could have been a comfort, a pride and delight to us all, when the words of the priest failed utterly. For in the worst sort of taste, ignoring the special occasion for which we were gathered, he began to berate the profession for never coming near him till they were dead, and strengthened the determination of many of us not to interfere with the custom.

* _ *

I knew an actress, a careful, loving, devoted mother, with some beautiful daughters, without rhyme or reason, one of them a mere child, ran off one afternoon, and was married by this gentleman to a very unsatisfactory stick of an actor.

Then the foolish pair repaired to the maternal roof, and disclosed the awful deed. The mother was distracted. She would not believe it, and after an exciting scene, when the misguided girl started off with the unworthy party to whom she had intrusted her fate, the poor mother flew off to the parsonage to confirm the dreadful event.

She was ushered into the study, and to her trembling inquiry if he had married a young girl that morning to a Mr. So-and So, she was told in the coldest, most unsympathetic tones that "the statement was correct." He had performed the operation.

There stood the weeping woman, the hopes of seventeen years crushed by this unlooked-for, unfortunate marriage. Did the minister say one word of comfort? Suggest that the son-in law might not turn out the scamp a mother's solicitude apprehended? Suggest that a work of reformation might be begun even in a totally depraved neighborhood? Ask her to raise her eyes to Heaven where alone mothers-in-law may find rest?

Not any. He just swallowed glously, and played with a paper cutter and remarked that things appeared to be correct, and he was there to marry, christen and bury people. That was his business.

* _ *

He didn't ask that weeping lady her name. He didn't express the least regret for her sorrow, and he was altogether the most uncomforting person she ever met. Even the cabman that drove her there asked of a lady accompanying her the cause of her friend's grief, supposing she had gone to the ministers because she was going to be hung or had some harrowing religious uncertanties. Being told the lady's daughter had made a runaway match, the honest old driver (who knew her well) said as he helped her out at her deserted doorstep: "Cheer up marm, them men do be turning out better nor we expect some time."

And the poor woman assented, mentally adding "If they are not ministers and bad actors."

By all means let's have an Ingersollian service when the time comes to plant, amid universal regret, your GIDDY GUSHER.

They Will Part Amicably.

The announcement that Messrs. Robson and Crane would part company after another season in The Henrietta, was given to the press on Saturday night last, when the comedians had just closed their season in Chicago. The report was confirmed by William H. Crane, who arrived in the city on Tuesday only to hurry away to Cohasset, Mass., to see his partner.

Mr. Crane intends sailing to Europe on Saturday with his wife for a vacation of several weeks. To a reporter the actor stated that while in Cohasset he would have a final settlement with Mr. Robson of their joint affairs. The parting was entirely amicable, and the many stories of disagreement arising from exaggerated conviviality on the part of the senior partner, Mr. Crane, denied in toto. Both gentlemen would retire with competencies, and the partnership had always been a financially successful one, but it is Mr. Crane's desire to star alone, and he has already arranged to do so reason after next under Joseph Brooks' management.

What's the Matter?

It has just occurred to me what it is that irritates and jars upon us while watching so many of the plays now-a-days. It is that you actors have all got into the habit of acting like each other instead of like people. You are copying, not creating; remembering, not thinking, and giving us tiresome imitations of what we have seen over and over again, rather than good, hearty, honest representations of us as we are.

In studying the part of a dude, for instance, you keep constantly in your mind the dude of Browny, Jonesy, or Robinsony, as you have seen it played, instead of watching carefully your next door neighbor, Smith, who is a perfect original of your subject.

It is a fact well known to dressmakers that in cutting several similar portions of cloth from one pattern, if they cut one piece by the other, the next by that and so on, the last will be a huge and shapeless caricature of the first, and that in order to retain the size and semblance of the original, it is necessary to cut all by that one.

True there are many underlying principles common to all acting and good example may properly enter into a consideration of them. But because all men wear coat, vest and pants is no reason that any man can wear ony other's entire suit and expect to make a presentable appearance.

You adopt "example" instead of adapting it. The mannerism falls from one man to another, and the "Papa's hats will soon fit Willie" on the stages all over this city to-day—first class as well as fifth are well, numerous to say the least.

What is the cause of that nauseating vacuity which follows us away from the play-house so often, making even a poor escort's company the best part of the evening's entertainment, and causing us to wonder what on earth took us there again to see just the same old game, that same old whine, the same old hollow laugh in fire pieces, the same old drag of the same kind of shoes, the same taking of the hands in just that same way to the same kind of seat to sit down just as they all do to tell that kind of story—the same old wooden horse with a new bridle in his stiff mouth.

Step into the foyers of five different theatres any evening with this one point in view. You will find the monotonous monotony simply monotonous.

Who ever knew two men of his acquaintance to make fun in the same identical fashion? Yet that stage funny business is becoming stereotyped as the Summer-house, the heavy villian, or the hero.

You seem to forget that your being "like Francis Wilson," or "most up to Francis Wilson," which you prize so much, never occurs to us. We laughed at him truly, but we feel like opening a trap-door under the feet of his imitator.

Every broken-hearted heroine weeps on exactly the same part of her arm, on just the same part of the chair or sofa, with precisely the same number of "boo-hoos" since the first good weeper made a hit by doing just so. The "hit" is left out now, however, when we anticipate every time the repeated items.

Who does not writhe in anticipation of the stage exit. The two-step stride, the closed-fist thump on the top of the door, the turn, the sudden raise of head and other arm, then the tum, tum, tum, tum, tum, tum, of climax, and the shoot from sight. Same old exit every time, sure. Yet, never on earth, in any circumstances, has any one of us ever seen a human being go out through a door in just that way.

I can imagine the first time it was done. Some grand night when some grand king of the stage, who was a man before he was an actor, made an exit in that way. It was new, it was consistent with his looks, tones and way of doing things. It drew down the house. Since then, there being no copyright on gesticulation, this has been adopted as the trade mark of every exiter from that day to last Wednesday night. This is Thursday.

The girl has a future before her who will come on and dust a room the way one would who was removing dust, not listening for a cue.

Never but once have I seen eating done on the stage in a satisfactory manner. Mme. Bernhardt did that. She did not do it so much better than the rest either. She did it different from them all—that was it.

Why don't you act more naturally, dear Mr. Actor? More easily and naturally and—like us. You say if you play a part just as you would act it in real life that it would fall flat as a pancake upon the house.

Maybe so. (Heaven knows we have few opportunities of seeing if it would!) One thing we do know—that is, that over-exaggeration makes it absurd, ridiculous, jarring to those who don't know what is the matter, and irritating to those who do.

What you need is some bright, wide-awake, modern, intelligent spectator at your rehearsals who would represent to you the masses to whom you play. An unprejudiced audience—one who had never studied a part, written a play, or loved an actor—but who knew a good thing when he saw it, and had no reason to be ashamed or afraid of telling you he never saw any one do that way, could not imagine it, and did not think any one else ever did.

A sort of critical opera glass, as it were, to level upon the play when it thought itself perfect. "Whoa, there, my good fellow, not so much, not-so-much, not so—ah, now too little, still too little, too lit—a trifle more—ah, there you are. That's the right focus. Act right there!"

Managers, coachers and kind fellow-actors are expected to do this for you, but you see they are stuffed full of the study and detail, the art and artifice of it all, and the sense of general effect is in a measure benumbed—at least it looks that way, for they certainly don't do their work well even if they can.

Professional critics are supposed to do it, but they can't you know, for three reasons: First place, nine times out of ten the "opera glasses" are pulled in and out by money. Second: Most of the so-called critics are merely reporters who record the facts without having any apprehension of the philosophies of the stage. Third: By a petty system of economy, many of even our very best papers have fallen into the nefarious practice of having one critic "do" three, four and five performances in one night, just as he might visit so many police stations before twelve o'clock and send in at half after, a report of their names and the number of prisoners detained therein as a treatise on municipal jurisprudence!

FANNIE EDGAR THOMAS.

Gossip of the Town.

Roland Reed closes his season at Williamsport, Pa., on Saturday night.

David Henderson has purchased the interest held by W. S. Eden in the Chicago Opera House, and now holds a controlling interest in the theatre.

Edwin Arden, who is Summering in the Highlands of New Jersey, wants for next season a good soubrette, an Irish comedian, and a young lady for responsible business, to complete his company.

T. F. Kelly, manager of the National Theatre, Philadelphia, contemplates some most radical improvements in his house this Summer, and offers for sale a lot of iron-back folding chairs, drop-curtain, etc.

Frederick W. Bert, manager of Herne's Hearts of Oak, has located at Taylor's Exchange, 23 East Fourteenth street. His attraction is in demand, and consequently he is receiving the best week stands.

A concert will be given at the Bijou Opera House next Sunday evening, at which Dr. C. M. Richmond, John A. Mackay, Robert Hilliard, Eben Plympton, Chas. Reed, Ferguson and Mack and others will appear.

The next will be the twenty-fifth season of the Richmond (Va.) Theatre, and, under the management of Mrs. W. T. Powell, it continues on the placid stream of prosperity. The best attractions only are booked.

H. Wilkiemeyer, manager of the Chestnut Street Opera House, Lancaster, O., offers extra inducements to first class attractions. He books but one entertainment per week, always with satisfactory financial results.

J. R. Fairlamb, of this city, is engaging an opera company to play under the management of E. J. Pennypacker, at the Wilmington Opera House, a season of three weeks beginning on July 16, during the soldiers' reunion in that city.

A little fellow of eight was just being dressed to go to the theatre for the first time in his life. "Let me have a penny, mamma?" he asked, as he started for the door "What for?" asked his mother. "For the collection, of course!"

A. S. Lipman was compelled to decline an offer from Steele Mackaye, to originate a new character in the latter's new play, to be produced in Chicago, on account of a previous engagement made for the stock company at a St. Paul theatre.

John T. Kilham has invented and patented a device whereby scenes are instantaneously and imperceptibly changed in the presence of the audience. The invention can be seen at L. W. Leavey's scenic studio, 216 East Fourteenth street.

Jocelyn, in which Rose Coghlan is to star next season, will have its first presentation in this country about the first of October, when it will be seen in Newark Time is booked up to February, when it is quite likely the piece will be brought to this city for a run.

The Mountain City Theatre, Altoona, Pa., now under the management of John Kastendike, has booked some of the best standard attractions for next season. This is the only theatre in Altoona on the ground floor, and its arrangements are first-class in every respect.

Mart Hanley, who arrived in the city yesterday (Wednesday) from Boston, reports that the prospects are good for a big week for Mr. Harrigan. The week opened well with Old Lavender, and on Tuesday night the house jumped way up. Mr. Hanley judges from this that the Bostonians would rather see the actor in an Irish than a negro part. Both Mr. Harrigan and Mr. Hanley will probably go to the mountains before they take passage for England

The Waverly Theatre, Chicago, recently opened, seems to have jumped into popular favor at once, and is said to be the parlor theatre of Chicago. The Dunlap Opera company, with such members as Lilly Post, Kitty Cheatham, Marie Sanger, Ada Somers, George C. Boniface, Jr., John E McWade, Joseph Ott, etc., has succeeded in filling the house ever since its opening. A Summer roof-garden, on the style of the Casino in this city, will be opened early next month. Manager Andy Mackay evidently means that the Waverly has been located to stay, and is booking none but the most pronounced attractions.

Charles Fox, the scenic artist, has this to say of his dispute with Willard Spencer and the charge against him of painting inferior scenery for The Little Tycoon: "The first set of scenes I painted for the opera created an artistic sensation in Philadelphia, and no complaint was ever made. I duplicated the scenery for the road, and painted it as well as I knew how. I have never been accused before of bad workmanship, nor have I suffered more adverse criticism than falls to the lot of other artists. The trouble seems to be that Mr. Spencer had the stuff handled on the road by incompetent persons, who damaged it sufficiently to afford an excuse for an attempt to evade payment. I do not care to say more than that now, as I shall be thoroughly vindicated on the trial of the action."

More Comments on the Annual.

Charles Frohman: "The Mirror Annual is one of the best general guides we ever had in our business. As a reminder of people for different parts it is of inestimable value."

Wm. M. Alberti: "Its great value as a book of reference is sincerely appreciated."

Will Chatterton: "It is the most concise book of the kind I ever saw and a pleasure to read."

Caarles L. Dickson: "We have the Annual at the Actors' Order of Friendship. It is great, but you don't need any praise; the book speaks for itself."

Leland S. Ellis: "Everybody in or interested in the profession should appreciate it. It is a beauty."

Arthur F. Clark, Keokuk: "As a provincial dramatic editor I find it of intrinsic value in many instances."

Sybil Johnstone: "I congratulate you on its success. Everything connected with our clever MIRROR contains the elements of success."

S. Clarke, Louisville: "It is most favorably mentioned by those who have seen it."

Marc Klaw: "It is the most complete publication of the kind I ever saw."

George G. Fisher, Floy Crowell company: "It is unique in every department. All the members of this company are desirous of possessing this *rara avis* of both hemispheres."

J. W. Faranta, New Orleans: "Every manager in the United States should have a copy. It is worth double the cost in protecting managers against frauds and snap companies."

W. L. Cossar, Chicago correspondent: "It is credited with being the most complete and admirably arranged work of the sort ever seen."

Frank Barlow, Jr., Clarksdale, Miss.: "I am highly pleased with the Annual. I am sure it will be a valuable aid. You deserve great credit for such a work."

Kitty Cheatham, Nashville, Tenn.: "You don't know what a pleasure THE MIRROR is to me now that I am so far away from New York. I get it just as soon as it reaches Nashville, and I really don't know what I should do without it."

Topeka (Kas.) Saturday Lance.

The NEW YORK MIRROR, edited by Harrison Grey Fiske, aided by the brightest dramatic writers in New York city, and an army of efficient out-of-town correspondents, has the largest circulation and the greatest influence of any theatrical journal in the world; and justly so, as in addition to being the brightest and newsiest journal, it has succeeded in doing more real good for the profession to which it caters than all other so-called dramatic papers. THE MIRROR has accomplished its crowning labor in the publication of The New York Mirror Annual and Theatrical Directory. Within a period of but little over a year THE MIRROR has succeeded in raising $4,600, to build a memorial monument on the Actors' Fund plot in the Cemetery of the Evergreens, New York, established a free bureau for the profession, through which all theatrical contracts could be made, thus killing off all the so-called employment agents and pestiferous middlemen, and lifting a heavy tax from the salaries of those who could least afford to stand such drains. It has drawn public attention to various laws which bore unjustly on the stage, and caused them to be repealed or modified, and finally, its latest and most valuable work has been the publication of a directory of the whole profession, giving the name, address and line of business of every one connected with the stage, in any capacity whatever, either as manager, actor, backer, vocalist, dancer, musician, author, carpenter, machinist critic, or call boy. It gives the biographies of all those who have died during the year, with portraits of them among whom are J. T. Raymond, W. E. Sheridan, Alice Oates, Mme. Aimee, and others equally as well known; it also gives a diary of every event worthy of note in theatrical circles, sketches of all new plays produced in the world during the year, with cast of plot, etc., thus making it of incalculable value to managers, actors and critics, and indeed to every one who ever heard of a theatre. The amount of labor involved in such a work is something appalling to contemplate, to say nothing of the wonderful literary resources required to achieve success. The book is a handsome addition to any library and should be in the hands of every manager, critic and professional for hourly consultation.

LONG NEEDED.

Boston Literary World.

Theatre-goers, newspaper men, and the profession itself have long needed a good annual record of theatrical events. The NEW YORK MIRROR, one of the brightest and most enterprising of theatrical journals, realizing this want, has just issued from its office an Annual and Directory, a handsome 8vo of over two-hundred pages. A complete chronological dramatic record for 1887 occupies nearly one-half the book, wherein is recorded every important dramatic event, and in the case of new productions, the cast with which it was first produced, and a brief outline of the plot. This is followed by a necrology for 1887, with half a dozen full-page portraits and a dramatic bibliography, including magazine articles both American and foreign, in relation to the stage. There is a list of stars, combinations, and stock companies for the season occupying over forty pages, a directory of the profession covering all lines of business with the permanent address of each person and the combination with which each is connected. Finally, there is a comprehensive index. Being the first issue it is necessarily incomplete in some ways, but its good points will far outweigh any slight omissions, which will undoubtedly be remedied another year.

Starch grows sticky—common powders have a vulgar glare. Pozzoni's is the only Complexion Powder fit for use.—*Com*

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MEZZO-SOPRANO. Late COLLICE in IVY LEAF.
AT LIBERTY.
Address MIRROR.

PROVINCIAL.

BOSTON.

The hot season is upon us, and yet seven of our city theatres are grinding away as industriously as if it were mid-winter. Year by year the Summer dramatic season lengthens and strengthens, and if it goes on this way the gap between the Spring closes and the Winter openings will be only nominal.

The Ullie Akerstrom co. is doing a very tidy business at the Boston Theatre. How long it is going to continue has not yet been announced, but probably until July.

At the Hollis Street Mr. Harrigan has substituted Old Lavender for Pete, the latter play, for some reason, failing to "catch on" to the Boston public. The season closes with Mr. Harrigan's engagement on Saturday night.

James A. Hearne drew a very good house Monday night at the Park in his new play, Drifting Apart, and was enthusiastically received. A great deal of pains has been taken to make the play successful in the way of new scenery, mechanical effects and costumes. There were a number of curtain calls.

Kellar, the magician, is attracting good audiences at the Museum.

Charles Gayler's Lights and Shadows holds the stage at the Howard through the week, Saturday evening's performance closing the season.

The Bijou will keep open doors all Summer.

The Wilbur Opera co. after two weeks of The Merry War and The Mascotte, changed the bill on Monday night to Fra Diavolo, which piece will give way Thursday night to The Grand Duchess.

Items: Oakland Garden will open for the Summer season June 25, under the management of Charles H. Gavett. Special arrangements have been made for dramatic performances.—The Bijou Annex was completed Saturday, and opened to the public on Monday. Manager Keith proposes to at once inaugurate a series of light dramatic performances in the reconstructed establishment, while still retaining the exhibition features.—A syndicate, whose members see money in the project, has leased the Grand, formerly occupied by the Institute Fair building—burnt two years ago—and is erecting an immense amphitheatre capable of seating 8,000 people, with a stage 300 feet wide. It is intended to give on this stage as nearly as possible an exact picture of the city of Pompeii previous to its destruction, with scenes illustrating the life and customs of its inhabitants. The closing scenes shows the eruption of Mt. Vesuvius, and the destruction of the city. The Messrs. Pain, the great London pyrotechnists, are to have the full charge of the exhibition, which will open about July 1.—Some of our attractions at the different theatres for next season are already announced. The Park will have McCaull's Opera co. for a month; Annie Pixley, Cora Tanner, in a new play, Fascination; the Salisbury Troubadours, the Daly Brothers, in Upside Down, and Rosina Vokes.—At the Hollis Street She will have another run. Robson and Crane will play a short engagement, and Augustin Daly's co., Frederic Warde, E. H. Sothern and Margaret Mather will in turn delight the patrons of this charming house.—It is now definitely settled that A Midsummer Night's Dream will be brought out July 30 at the grounds of the Masconomo House, Mr. Schoeffel's home, at Manchester-by-the-Sea. The cast is not fully decided upon as yet, although Nat Goodwin will play Bottom. Mr. Schoeffel's present plan is to have a game of baseball in the morning on the grounds between the Bostons and some other league club, if possible. The play will come off in the afternoon, and a grand military promenade concert will take place in the evening.—Frank Burbeck, for some years with the Museum co., has been engaged by Manager J. W. Hill for A Possible Case.—The wife of C. D. Blake, the composer, died in this city yesterday. Through her husband she was known to many of the musical and dramatic profession, who will hear of her death with genuine pain.

CHICAGO.

The Henrietta ended a remarkably prosperous four weeks at the Opera House. The excellent work of the co., headed by Robson and Crane, made the engagement a memorable one, and there is no doubt that the play could have run four weeks longer, but the date set for the production of the Summer attraction precluded it. Everything is ready for the opening night of the Crystal Slipper, and judging from the cast and synopsis of scenery and incidents, it will far outdo any spectacle ever put on an American stage. The story of Cinderella is closely followed by Capt. Thompson and his collaborateur, Harry B. Smith, and a vast amount of work has been done to make the incidental music and ballets the best put on. There are three acts and a prologue, filled with songs and choruses to the total of thirty-three numbers. Fred. J. Eustis has adapted and arranged the music, drawing largely from the best light opera composers. William Voegtlin has spent months on the scenery, and William Daly will have charge of the stage. The transformation scene at the close is intended to represent the flight of Time; a huge clock will occupy the centre, each hour being represented by appropriate marked human figures. The cast: Baron Anthracite, R. E. Graham; Yosemite, the baron's valet, Edwin Foy; Count Twobetter, Thos. Martin; Trombonius, the Court Herald, Little Tich; Tweedledum, Court Flunky, Ernest Tarleton; Tweedledee, Court Flunky, Thomas W. Reilly; Cinderella, Ida Mulle; Prince Polydore von Prettiwitz, May A. Yohe; Mardi Gras, the Prince's buffoon, Jessie Villars; Fairy Graciosa, Grace Filkins; Angostura, Fiordefuma, Cinderella's elder sisters, Harry Allen and Elma Delaro; Captain Riffraff, of the Guards, Maud Waldemere; Tiptop, Chief of the Pages, Ruth Stetson; She, Ida Haggard; Hostess of the Golden Pretzel, Mamie Cherbi; Tapster, May Francklyn; Thomas Cat, George Carrington; Demon Cats, the Rinaldos; Liechen, Mabel Morris; Gretchen, Miss Rodney; Rosa, Miss Belles; Theresa, Miss Mooney; Indian Queen, Miss Carrington.

Paul Kauvar closed its run at Hooley's, the house being large, as a rule, but a careful analysis of the play does not warrant the belief that it will live. The Rice Burlesque co. in the Corsair will open 10 for the Summer.

Henry Lee's Comedy co. has been giving a series of old and new comedies at McVickers' in a style that places it on a par with any organization in this country, closed the season for a brief rest, but will be with us again 25, and produce The Cavalier. Georgie Drew Barrymore, E. J. Henley, Edmund Lyon and Mr. Lee have formed a quartet of artists that make a visit to the theatre a pleasure. Mr. Henley is one of the most talented young actors to be seen anywhere, and has a grand career before him. This week Annie Pixley in The Deacon's Daughter.

Barry and Fay kept large audiences in roars of laughter at the Grand. Susie Allen is a new and pleasing addition to the company. This week Harrison and Rogers co. in the melo-drama, The Paymaster.

After Dark proved to be capitally done by the Webster-Brady co. and the Haymarket has had good business in consequence. The same play remains this week. The Mexican Band 17.

The Waverly is drawing a splendid class of patrons, and the operas are being put in a careful and meritorious way. Prince Methusalem was very well sung and acted, and this week the Mikado will be given, with Lilly Post as Yum-Yum.

Barnum's Circus is in town, and will, of course, be packed at every performance.

The near approach of the Republican Convention is not regarded by the local managers as good for theatricals. The people stay on the streets and visit the different hotels, and while the politicians are here the actors suffer.

CINCINNATI.

Marlande Clarke's version of Dr. Jekyll and Mr. Hyde, which constituted the attraction past week at Harris' Theatre, proved a success, the star's impersonation of the dual role being sufficiently artistic to win for him a nightly recall. His support was excellent. This week the Boston Serenaders and the Vienna Lady Fencers, followed by Horace Vinton in A Gold King.

The People's Theatre will reopen current week with Lester and Allen's Early Birds as the attraction.

Manager Gotthold presented Arthur's temperance drama, Ten Nights in a Bar-Room past week at the Standard with fairly remunerative results. The play was well mounted. This week Damon and Pythis, with E. S. Laurie as Damon, supported by Retta Gearn.

The McGibeny Family in a series of concerts will open 11 at the Grand, the engagement being limited to one week.

The Summer season at the Highland House will begin July 9 with the Carleton Opera co. as the inaugural attraction.

Items: Manager Fennessy, of the People's Theatre, has contracted for an immense cooling machine, which will be in full operation by July 4th.—The mid-Summer season of comic opera at the Highland House will be inaugurated July 9th by the Carleton Opera Co., with Whiting Allen as assistant business manager. Nanon will doubtless be the opening attraction.—Leslie Gossin, a local artist, has joined the Marlande Clark Dr. Jekyll and Mr. Hyde comb.—The Hyer Sisters' Musical co. has been engaged for a week's stay at the Coney Island of the West, beginning 10th.—Among the visiting Elks during past week's convention were W. A. Powers of Detroit, Geo. W. June of Indianapolis, and Dr. Hamilton Leach of Washington, D. C. The attendance aggregated fifteen hundred, and the convention was thoroughly successful.—Billy Owens' benefit at Havlin's 9th netted the recipient a handsome sum.

BALTIMORE.

Things theatrical are very quiet here at present. There was but one theatre open last week—the Academy of Music—where the Carleton Opera co. presented The Mikado, augmented by real Japanese costumes from Japan, and Laura Clement, the original Yum-Yum. The attendance was satisfactorily large. This week Merry War and The Queen's Lace Handkerchief, three nights each. Drum Major's Daughter 18.

Ford's Opera House reopened Monday night with the Grau Opera co. in Prince Methusalem for this week only.

Kernan's Monumental Theatre has, since the close of the regular season, been given over to walking matches, male and female, and is doing a large business.

Item: Rosa Rand, formerly with Joseph Jefferson, and who has been teaching elocution in this city since her retirement from the stage, was married to Captain Arthur Haine, clerk in the United States Quartermaster's office here, on the 9th.

SAN FRANCISCO.

June 5.

Fanny Davenport and Melville McDowell (eliminate these two people and there is nothing left in Sardou's La Tosca), were received by crowded houses all the week at the new Baldwin Theatre. That terrible onslaught upon both the moral and religious sensibilities seen in the fourth act is not sufficient to keep the people away, although it makes one writhe at times to contemplate it. The same bill goes all the week. Then, June 11, Denman Thompson comes in The Old Homestead.

Graceful little Patti Rosa, who is also none the less talented on account of her being so richly endowed with grace, captured the critics and the public down at the Bush Street Theatre last week, and will repeat her dashing little merry making all this week. Bob will continue to be the bill until Friday night, when the matter will be varied by an act each from Surf, Bob and Love and Duty, as entertainment to the 2,000 friends of Charlie Hall, manager of this popular house. About half of Charlie's friends will be left out in the street that evening, as his benefit night usually disposes of a sufficient number of tickets to fill two theatres the size of the Bush.

Keppler's Fortune has brought good results to Gus Williams and the Alcazar Theatre. The Squire of Leedsville saw his first audience last night. Mr. Williams became a squire for the moment, and gave us a brand new play according to the following cast: Adam Ritter, the Squire of Leedsville, Gus Williams; Frank Layton, C. F. Tingay; Deacon Deems, Frank Girard; Amos Smalley, T. W. Babcock; Percival Damper, Stuart Brodock; Job Kirke, John Armstrong; Policeman, James H. Griffith; Mrs. Herbert, Florence Vincent; Grace Fielding, Virginia Thorne; Hettie Layton, Lillian Elma; Salina Crickett, Mollie Jeffries. The play is simple and appeals to the feelings. Mr. Williams is good in the part he takes, and shows that he is a capable actor. He does not suffer by contrast with the support given him.

Daniel Bandmann's Dr. Jekyll and Mr. Hyde, like the late same production at the Alcazar, is a failure; but unlike the other attempt, Mr. Bandmann has merit—lots of it—but it will require more than Bandmann and his present co. are able to give to make this nightmare attractive. This gentleman, although worthy of better things, is, I understand, sufficiently perverse to cling to his faith in its ultimate success, and is going on playing it. Mrs. Bowers follows for a week or two at the California, opening in Queen Elizabeth, Lady Audley's Secret, and other good works will be seen. E. J. Buckley will support Mrs. Bowers.

Last Thursday night a novel entertainment was given at Union Square Hall in a musical way by the Bandurria Club. The organization is composed of the sons of wealthy men, and the young gentlemen occupy leading places socially. It is the only club here. The Bandurria is a cross between a mandolin and a guitar and much sweeter than the former. Mrs. Mary Williams made her debut as a concert singer. She is pretty, good figure, handsome dresser, a stage presence as inviting as Annie Louise Carey's was, and a voice more rich in volume and pathos—a clear, high mezzo-soprano. The concert, as a whole, created a genuine sensation.

Items: George E. Barnes, critic of the *Call*, allots a space to the following letter, in contradiction to a news item in a previous issue regarding the parentage of the writer: "BALDWIN, May 27, 1888. My Dear Sir: Permit me to correct a mistake you make this morning in saying that I am the step-daughter of E. L. Davenport. I wish to inform you that I am his own child, his eldest daughter, and too proud of the distinction to permit the false statement to go undenied. Yours very truly, FANNY DAVENPORT."—Lewis Morrison and co. have been playing The Dark Secret in Sacramento during the week to enormous business. On May 31, when the auditorium was crowded to suffocation, he was made the recipient of a very handsome G. A. R. souvenir.—As production day of Richard Stahl's new opera, Said Pasha, approaches, so does the interest in it broaden. Here are a few favorable words from the *Examiner:* It is not often that a new opera has its first public representation in San Francisco, and that fact alone has been enough to direct a great deal of attention to the coming production at the Tivoli, although very little was known of the quality of the music or libretto until very recently. Said Pasha is described as a romantic comic opera, and the words and music are both the work of Richard Stahl, the excellent musician who has been the musical director of the Tivoli for some time. A synopsis of the plot promises something very pretty and bright in the way of costumes and scenery, and those who have heard the music say it is remarkably fresh, catchy and melodious. The *dramatis persona* are Turks, Greeks, Mexicans and East Indians. One act passes in the port of Constantinople and the other in the village of Bohkara, India. The rehearsals began a week ago, and will continue daily until the opera is produced, on the 18th of June.—Gustav Walter has acceded to the urgent desire of his Orpheum patrons, and revived The Queen's Lace Handkerchief. Next comes the Ideia O'Villasenor Spanish Opera co. from the City of Mexico, highly recommended by music lovers of the Capital City.—Stage-Manager Bob Evans, of the Tivoli, is the best dressed member of the Tivoli family, and his example might be profitably emulated by every artist there, male or female.—Mrs. D. P. Bowers, Mr. and Mrs. Alfred Bouvier, J. P. Ritchie, Mrs. Bowers' manager, Mr. and Mrs. John J. Collins, Helene Dingeon, George Wallenrod, Charles P. Hall, and other prominent members of the dramatic profession, attended the Bandurria Club concert Thursday night.—Regarding Gilbert and Sullivan's new opera considerable interest is even now manifest in San Francisco. This work will be produced during the present London season. Great secrecy is maintained as to the subject of the book. But according to a letter received by Richard Stahl of this city, from a friend in Germany, the plot may be summarized by saying that it carries the same idea as The Beautiful Galathea. The scene is laid in Egypt, and the action takes place during the reign of King Rameses. One of the princes of the royal house falls deeply in love with a mummy, and consults a learned Egyptian, said to possess the power of restoring life. The second act takes place in a vast mausoleum among all sorts of mummies, and one after another the scientist brings them all to life, getting at the same time desperately in love with the embalmed but now revived beauties. Only two acts of the opera have so far been finished, but a third will soon be added. Geraldine Ulmer will, it is said, play the Prince's inamorata.—Helene Dingeon denies the report that she will go East to join the Hinrichs American Opera co. Where Dingeon's mother cannot go Helene will not go.—Pretty little Lottie Walton and Henry Norman, both members of the Tivoli Opera co., will be married next October.—Joseph Levy is seen at the various theatres with his father, brothers and family. He will spend his vacation here, returning to the position he has held with Lawrence Barrett for the past nine years.—The friends of Jay Rial anxiously await the pleasure of shaking his paw.—Wife will shortly be produced at the Baldwin by the Lyceum co. intact.—Vernona Jarbeau comes Sept. 10.—Helena Modjeska is coming to her California ranch.—Kate Castleton gets Bert Coote, of Patti Rosa's co.—It is thought that Jeffreys Lewis will go to Australia after her Northern trip.—Lizzie Evans comes after Gus Williams at the Alcazar, then Salsbury's Troubadours.—Fred. Urban reappears June 18 at the Tivoli, and will have a good part in Said Pasha.—Virginia Thorne retires from Gus Williams co. and will locate here.—Here is a dainty little tribute to Patti Rosa by Peter Robertson, critic of the *Chronicle:* "A few years ago there was a little variety actress playing at a theatre which did not rank very high in this city. She was popular with the audience, and her ability attracted attention from people who do not expect much from that quarter. She went East; she was not heard of for a little time; but by and by occasional paragraphs appeared about her, and season by season they grew more plentiful and more eulogistic. Patti Rosa would never be even suspected of having gone through a kind of school that rarely improves a woman, although it may teach her her stage business. We would, in looking at her on the stage, say she had been well educated, had been well cared for and brought up amid refined surroundings. Lotta has always held a high place in the respect of the people. She has, in addition to a great deal of talent, a great deal of magnetism. Patti Rosa is a cleverer woman; she has more brain; she is capable of higher work; has all of Lotta's ability in the variety direction, but she has not quite as much magnetism. Still she has magnetism, and a notable quantity of it. She has a bright face, a quick, intelligent and expressive eye, and she is full of vitality that is well directed and effectively used."—Good reports come hither from New York of L. B. Stockwell and his bookings for the Alcazar.—It is said Nat Goodwin will be here next Spring and play at the Bush.—Bob Eberle will be Mrs. Bowers' stage manager at the California.—Stella Chase Ainsworth goes East about September from Oakland to join the Daly co., where she has been engaged.—Bonny Bella Thorne was buried in flowers when she appeared as Patience at the Alcazar for the Elks' benefit.—Giroflé-Girofla fills the interim between now and the coming of Said Pasha at the Tivoli.—Fanny Davenport will rest here and visit the watering-places until July 9, when she will reappear at the Baldwin as Fedora.—Page's new comic opera, The First Lieutenant, is laid off awhile, as the libretto by Clark Wise, proved insufficient.—C. E. Pyke is suing and threatens attachment of Foster and Hollinan's places if they do not pay him for a performance they did not give at Woodward's.—Kate Castleton and Harry Phillips are seen at the theatres now as sepctators.—Irene Dudley went to Portland, her home, on Tuesday.—E. A. McFarland is here in advance of Denman Thompson, and is creating considerable interest in the coming season at the Baldwin of his star.—This is from the *Music and Drama;* "Patti Rosa has performed the extraordinary feat of uniting all the critics of San Francisco in her praise. Even Tom Williams, of the *Post*, who is so hard to please, succumbed to the little one's talents, pretty ways and beauty."—Will Duffy is here, and has so fixed things that his little star, Lizzie Evans, may count upon a big time at the Alcazar next week.—Jno. W. Dunn has sufficiently recovered to join his star, Patti Rosa.—It is said that Mr Cleveland—not Grover—has made dates at the Grand for Haverly's Minstrels and Kiralfy during the coming holidays.

ST. LOUIS.

The Convention last week crowded our streets, and the two summer gardens were well patronized. With the nominations of Cleveland and Thurman as the leaders of the Democratic party the throngs departed homeward, and the light opera had to depend on local patronage. This week the National Saengerfest will be held here, and as the German loves music the places of amusement will be crowded again.

The event of the week was the opening of Uhrig's Cave for the Summer season. Col. P. Short has improved the grounds, and made them as attractive as art can improve nature. The opera co. that Morton and Perley have brought here is no doubt the strongest that the patrons of the Cave have ever had the pleasure to listen to. Herr Conried has labored hard to have the choruses and principals work smoothly, and on the opening night Nanon was performed to an audience of 1,900. Louise Bianchi in the leading role was heartily encored, and proved herself a painstaking artiste. Joseph Herbert, the comedian, proved himself a worthy successor of Denham, and a host of other minor fun-makers that have appeared at the Cave in seasons past. The Nichols Sisters in the chorus are always a valuable acquisition, and the dudes in the front row when they behold their smiling faces in the first line on opening night, are prepared to pronounce the season as successfully inaugurated." Jennie Reifferth found friends for her clever acting and singing. W. H. Fitzgerald received a warm welcome. His "It's Only a Question of Time" topically exhausted itself before the audience ceased to encore the song. Ed. Huff deserves a word of praise for his pleasing tenor. Nanon will run till the middle of this week, when Amorita will be produced.

Boccaccio was very successful at Schnaider's last week, and will be continued this week. Harry Pepper, the tenor, has become a comedian in a small way. John Bell continues to move the risibilities of his audiences. Bessie Fairbairn, as Boccaccio, left nothing to condemn, but all to praise. The Stone Sisters are fast coming into public notice as light opera singers, and the work of Patti and Freda is always conscientiously done. Charlotte Lebrin, although doing good work, needs a soubrette part to show her talents to advantage. A sword duel by eight young ladies was very neatly done.

Kensington Gardens opens this week with Pinafore on a real ship. The cast will be: Josephine, Lois Fuller; Hebe, Carrie Tutein; Buttercup, Dell Kellogg; Admiral, Paul Brown; Ralph, Will Rising; Captain Corcoran, George Olmi; Dick Deadeye, W. H. Hamilton; Boatswain, W. M. McLaughlin. The orchestra will be under the direction of B. Vogel. Noxon, Albert and Toomey are the scenic artists.

At the Standard the Night Owls drew large houses last week, for the show was just the thing for the delegates and visitors. It has been here twice before this season and did good business. The star feature was the Eddys. House closed for the season.

Items: J. W. Horton, of the Grand, will go to Eureka Springs, 1.—Col. Short, of the Olympic, will run Uhrig's Cave.—W. C. Mitchell, of the People's, finds it cool enough in the vestibule of the house.—Ollie Hagan, of Pope's, will visit Cincinnati, and Uncle Billie Smith, of the Standard, will go to the old home place down East.—The Saengerfest commences 13.—The London Theatre has opened, and Mr. Fry so far has carried out everything he promised in the prospectus that he issued. The performance is clean and the various acts produced are clever.—Clairette Vanderbilt will make her first appearance at the Cave in Amorita.—Col. Jas. Hannerty, who attends to the litho. work for the Cave, is evolving new and unique ways of advertising.—Geo. McManus will next season be thoroughly salted after his experience as commander of the Pinnafore.—Prof. Strathmore had fair houses at Pope's last week to see his illustrated lecture, Around the World.

CLEVELAND.

The successful revival of Uncle Tom's Cabin at the Opera House was concluded 9-11. William Haworth (a brother of Joe) appeared in the dual role of Dr. Jekyll and Mr. Hyde, supported by a co. of local actors. Ten Nights in a Bar-Room 14. Prices have been lowered to suit season.

Hattie Bernard-Chase in Rags has played to appreciative audiences at the Columbia. It is a fairly good show, C. J. Williams leading the star efficient aid. This week Marlande Clarke is Dr. Jekyll and Mr. Hyde. Manager B. C. Hark benefits 12, and at this time the new roof garden, modeled after that of the New York Casino, will be opened to the public.

Drew's Dime Museum is doing finely this week with the Electric Lady, the Iron Prince, and other attractions.

Items: H. R. Jacobs' Cleveland Theatre has closed for the Summer. The house will be furbished up.—The old Academy is again open with a variety show under C. J. Wheatley's management. Complaints come to me that salaries are not paid with pleasing regularity.—Barnum's Circus 25.—Two Jekyll and Hyde shows in town this week.—Lew Stump, a local banjoist, is going to take out a show, if walking continues good.

JERSEY CITY AND HOBOKEN.

There is nothing of theatrical importance going on here just now with the exception of the variety entertainment and boxing tournament at the Oakland Theatre.

At Jacobs' Hoboken Theatre Arizona Joe is the attraction this week and is doing a fair business. Last week Chanfrau and good co. attracted appreciative audiences.

Cronheim's Germania had a good variety co. last week and did a better than medium business. May Adams' Burlesquers opened to a good house.

Items: Manager Cronheim opened the West Brighton Casino at Coney Island with Brockmann's Monkey Show.—June 25-30 will be the closing week at Jacobs', during which Manager Harry W. Semon and Treasurer G. W. King will take a benefit. The attraction will be Roxy, by Herbert Hall Winslow, with Ada Melrose in the title role. In the co. will be Arthur Dunn, Gus Frankel, E. L. Snader, Ed. Eddinger, G. A. Parkhurst, Anna Mortland and Marie Haynes. James Owen O'Connor will also appear in readings every night.—W. J. Macready is making arrangements to go on the road for a Summer season.—Harry Allen tells me he is going to appear during the warm weather at the Mammoth, Coney Island, opening 17.—John Hammond is still hustling for the Oakland and looking after the interests of J. O. O'Conner.

PITTSBURG.

The only theatre open in this city at the present time is Harris', at which Schoolcraft and Coe's comb. closed a moderately successful week 9. The Black Flag is on present week, and it will be followed 18 by Dr. Jekyll and Mr. Hyde.

Items: Manager H. W. Williams, of the Academy, is at present in New York booking attractions for next season.—Frank Lewis, the topical singer, has gone to Cincinnati.—Buffalo Bill will show here in the Fall.—A Pair of Kids will reopen the season at the Grand Opera House.—Assistant Manager Butler, of the Grand, is visiting in Cincinnati.—W. C. Ellsler, son of John Ellsler, was in town last week.—The Bijou will reopen August 20.—Our local lodge of Elks made a very favorable impression in Cincinnati last week. In addition to having the best music in the parade, they took the second prize for good marching and general appearance.—Robert McWade closed a Summer season at the Bijou 9, where he did a fair business.—R. M. Gulick and his partner, Mr. Bennett, will be the only managers of the Bijou next season.—Rice's Corsair co. was in town for a short time 10, en route to Chicago.—J. N. Gotthold is a very sick man. His physicians have small hopes of his recovery.—Palmer's U. T. C. co. is "doing" our small suburban towns.—John Major, the young manager for Robert McWade, is a hard worker. He was last season with Marie Prescott, and expect's to go with her again next season. In the meantime he will spend several weeks at Ocean Beach, N. J.—Managers E. D. Wilt and R. M. Gulick will spend part of the Summer in and around New York.—Treasurer A. J. Sheddon will Summer in and around this city, as will also Managers H. W. Williams and Ed. Harris and Treasurer Clifford.

ALABAMA.

DECATUR.

Institute Hall (R. P. Baker, manager): The New Orleans Juvenile Opera co. played Mikado here 5 to a packed house. Long before the curtain went up the S. R. O. sign was hung out. This co. is simply a wonder. Little Minerva Adams deserves special mention as Katisha. She is only ten years of age and plays the part better than any grown person I have ever seen.

SELMA.

Academy of Music (Louis Geistman, manager): The Steen-Rouclere co. in mind-reading 7 8 to fair business. The Selma Choral Society will give the Pirates of Pesnance 19. Bookings progressing finely, and the season will open in September with the Belle Gilbert co.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (L. Henry, manager): As was expected A Dark Secret has filled one of the most successful week engagements, 28-June 2, ever had in this city. The piece was splendidly mounted and presented by a carefully selected co. under the management of Lewis Morrison. Mr. Morrison was tendered a benefit by the G. A. R. of this city May 30.

SAN DIEGO.

Opera House (Plato, Lesher and Hyde, managers): One of the largest and in truth the most appreciative houses of the season witnessed the production of Virginius by Fred. Warde, 30, and the tragedian was favored with a similar reception, 31, in Galba the Gladiator. This was the first appearance of Mr. Warde in this city, and unusual interest was taken in his advent. His portrayal of Virginius and his even greater impersonation of Galba, left nothing to be desired. Through earnest, conscientious work, Mr. Warde has certainly attained a gratifying success on the tragic stage, and his fitness to adorn the position left vacant by the death of McCullough is apparent. He is ably supported by Eugenie Blair and L. F. Rand. Season closes in Topeka, Kans., during July.

Leach's Opera House (J. G. Stutts, manager): Hazel Kirke to good houses, 1-2. The play is well mounted and better performed. J. J. Stutts as Dunstan Kirke appeared at his best and much amusement was furnished by F. D. Blake as Pitticus Green and Lillian Lawrence as Dolly.

LOS ANGELES.

Pavilion (McLain and Lehman, managers): Reilly and Woods Specialty co. did a big week's business, 28. Some of the features were especially good, noticeably the Nelson Family of Acrobats; The Dark Secret, with Lewis Morrison and a good cast, opened a two weeks' engagement 4; Pyke Opera co., 18.

Turner Hall (Harry C. Wyatt, manager): Dockstaders' Minstrels opened 4 for a week, followed by Daniel Bandmann, 11, and Barry and Fay, 18.

At Bancroft Music Hall the Seifert-Koehler concerts were well attended 29-30. The artists were Herr Heinrich Koehler, pianist; Emil Seifert, violinist; Sig. Carlo Modini, tenor; A. M. Hawthorne, basso, and L. F. Gottschalk, accompanist.

At Armory Hall the Star Lecture Course, consisting of five lectures by three great lecturers will be given as follows: Hamlet and His Critics, 4, Wendling; Gambetta, 8, Armstrong; Walks in Rome, 12, Sanford; The Russian Nihilists, 15, Armstrong; Garibaldi and Italy, 22, Armstrong.

Items: Workmen have commenced remodeling the Opera House and it will be pushed to an early completion. Work on the two new Opera Houses is progressing favorably.

COLORADO.

ASPEN.

Rink Opera House (E. C. Rice, manager): Robert Downing opened in Spartacus 1 to a $325 house. The star was most cordially received, and made a splendid impression. It was a most extraordinary co., not a weak member in it. Clay Clemments and Chas. D. Herman, as Phasarius and Crassus, are worthy of special notice. Julius Cæsar was given 2 to a most enthusiastic audience. In this Clay Clemments easily carried off first honors as Marc Antony. He gave us an original rendition of the "oration," not a touch of sarcasm in it. He was accorded three recalls, and deserved them all. Henrietta Crossman is a most excellent Portia.

CONNECTICUT.

NEW HAVEN.

Grand Opera House (G. B. Bunnell, manager): Harry Elisler's Aladdin co. was the attraction at this house during the past week. The co. is a good one, but it is late in the season for New Haven theatre-goers, and it failed to receive the support it deserved. May Buckingham made a very attractive Princess, and her songs were well received. Josie Robinson played the role of Aladdin in a clever manner, and Kanrac pleased the gallery by his droll antics. The ballet was good, and the Manvels also deserve particular mention. In short, it was the best thing in the spectacular line that has appeared at the Grand this season. Rosner and Marten's Electrical Wonder co. opens current week 11-13. The Irish Heroine will be presented by an amateur co. 14.

Items: Saturday night the Aladdin co. found itself stranded in this city for lack of funds. Members of the New Haven Elks, however, came forward and contributed liberally to it assistance, and it was thus enabled to leave for New York.—Mr. Gay, assistant-manager of the Hyperion, has departed for Shelter Island, where he will spend the Summer.—Mr. Morton, of the Grand, expects to seek health and enjoyment at Long Branch.

MERIDEN.

Forepaugh's Circus 8 to immense business. The street parade was a great feature, and the entertainment gave supreme satisfaction; canvas crowded to fullest capacity.

HARTFORD.

The season at Jacobs and Proctor's having closed the excellent orchestra under Professor Dooley's leadership will be transferred to their new Summer theatre at Atlantic City. The local papers, in noticing the close of the Opera House, have made special mention of the excellency of the orchestra. In the Fall they will return to re-open the house.

Jenny Calef will inaugurate a season of light opera at Allyn Hall, opening 11. It is doubtful if this scheme will prove a paying one, as the hall is warm even in Winter.

Items: Forepaugh is billing extensively for the 12th.—Lee's Circus will appear week of 11 at popular prices.—It is rumored that W. S. Ross will be appointed manager at Jacobs and Proctor's the coming season. No better selection could be made.

WINSTED.

Opera House (J. E. Spaulding, manager): Winsted Choral Union (local) packed house 6.

Charles Lee's Circus gave good satisfaction both afternoon and evening 6. Business excellent. A circus always draws a good house in this place.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, managers) Signor Vitale, violinist, and co. under church auspices, closed the season 11, to fair business. The past season has been very successful—twenty-seven cos. giving forty-six evening and seven matinee performances. Our factories expect to run through the Summer at increased business, and the outlook for next season is very encouraging.

DAKOTA.

HURON.

Grand Opera House (O. P. Helm, manager): The engagement of Nellie Walters' Silver Spur co. week 4 proved successful. It being the week of the annual tournament of the South Dakota Firemen's Association it played to large houses every night.

Miss Walters is as attractive as ever, and has good support in Mr. Haven, although the co. is not as strong as when here last year.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Edwin Barber's People's Theatre co. failed to put in an appearance 4; nothing booked till 18 and 19, when Nellie Walter's Comedy co. come for two nights.

Items: Sells' Brothers advertising car No. 1 in charge of S. H. Barrett was in the city last week putting up paper for June 23. Charles Stow, advertising agent of the Barnum show, is in the city, arranging for the appearance of that monster caravan the latter part of July.

BISMARCK.

Athenæum (J. D. Wakeman, manager): McKee Rankin in The New Danites to a large audience. Mabel Bert as Nancy Williams and Billy Piper won golden opinions.

Items: Roland Reed in Cheek was booked for the Atheneum June 5th, but missed the train at Miles City and canceled engagement.

FLORIDA.

APALACHICOLA.

Chas. Guinness, Edith Mayo and J. B. Budworth, formerly of the Guinness Comedy co., are in the city, and will remain during the Summer months. Mr. Guinness and H. W. Johnston, manager of Bellean Opera House, are forming a stock co to play here during the Summer.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Ida Florida Sollee and members of "The Ford Dramatic Association" gave Leah the Forsaken night of 4th to a good house. Miss Sollee filled the role creditably, and she was the recipient of many baskets and bouquets of flowers. The cast was good. Julian Green as Rodolph was quite impressive. Daisye Sollee acted the part of Madelina extremely well, considering it was her first appearance on any stage. Joe F. Doyle, in an excellent make-up, gave a remarkably fine portrayal of Nathan. The other characters were well sustained by William Dalton as Lorenz, William McLeod as Father Herman, William Fleming as Ludwig, Miss DeLand as Mother Groschen, Mollie Howard as Sarah, and little Cecil Rossignol as the child Leah. I understand that our citizens intend giving Miss Sollee, the star of this performance, a grand testimonial benefit at an early date. I am informed that the Ford Dramatic Association have concluded not to have a season this summer. This is to be deplored as they gave so many excellent performances last Summer, the public will be disappointed.

ILLINOIS.

FREEPORT.

Germania Hall (H. J. Moogk, manager): The Kate Bensbery English Opera co. presented L'Eclaire 4, to a fair-sized and delighted audience. Miss Bensbery has a very clear soprano voice, of large compass and power, and the other members of the co. lent good support.

JOLIET.

Opera House (R. L. Allen, manager): Hicks-Sawyer Minstrels 4 to small but pleased audience, the singing being especially fine, as well as the dancing of John Evans and the acrobatic performance of George, Ed. and John Connors.

ROCKFORD.

Opera House (C. C. Jones, manager): Felix and Eva Vincent week of the 4th to fair business.

Item: Manager Jones informs me he will keep open house during the Summer. He has booked a number of good attractions.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): The Edwin Stuart Theatre Co. week of 4th to a very poor business. Co. as good as the average cheap attraction.

DECATUR.

On June 7 Harry C. Stanley and Carrie Maxwell were married at the home of the bride's parents in Decatur. The young couple left at once for the East. Next year Mr. Stanley will star in a comedy, The Postage Stamp, he being the author.—Manager Frank Haines has arranged with Gilmore's Band for an open air sacred concert, June 24.—W. C. Coup's ten-cent show, of which the Elliot Family bicyclists and James Robinson bare-back rider, are a large part, did a good business here for three days this week.

AURORA.

Barnum's Circus and the Hicks-Sawyer Minstrels were here 9, to good big business, and both gave general satisfaction. Both parades were fine, and the show was not "all on the street." No bookings.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Hicks-Sawyer Colored Minstrels 8 drew a fair house; average performance.

GALESBURG.

Princess Opera House (F. Matteson, manager): The Hicks-Sawyer Colored Minstrels gave a good show to a large house 7. No further bookings.—Barnum's Show appeared June 5 to large crowds. The afternoon performance was good, but this company always spoils the evening show by beginning to tear down and pack up as soon as the circus begins, keeping the audience on the alert in avoiding the tumbling poles, ropes and derricks. By the time the circus is over the show is aboard the cars and the "delighted" auditors roosting on the bare prairie. "I pledge you my word this is my farewell tour!" See bills of three years ago.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager). Lester and Allen's Early Birds 2. Poor show to light house.

BLOOMINGTON.

Grand Opera House: Lester and Allen's Early Birds 4, to fair business. Show rank. Hicks-Sawyer Minstrels 5; poor house. Coup's Circus 7-9, to large audiences.

INDIANA.

INDIANAPOLIS.

The performance of Lester and Allen's Early Birds at English's, 9, was not a howling success. The co. was arranging to close at Cincinnati week of 11, and two of the members, Deloros and Johnson, left at Kansas City. From Kansas City to Indianapolis the dates were in one-night stands until they reached here, when Manager Talbot requested a two nights' date to close season. A local quartette of natural blacks was called upon and assisted in lengthening the programme. The performance was mediocre and the audiences "yellow."

The Bennett-Moulton co. No. 1 filled Museum week of 4, remaining week of 11. The opera and houses good but the weather a drawback.

Items: Frank Irving is not in love with Early Bird shows.—James V. Cooke is at home from his country place near Danville.—J. B. Doris passed through a few days ago on his way to St. Louis, from the East, where he had been to purchase equipments for a new show.—About fifty Elks went to the reunion at Cincinnati.—The local Lodge of Elks will "call off" for the Summer on the 10th inst.—A local co., consisting of Richards, Butler, Eden and Sweenie, have organized to play surrounding toll-gates and country stores, presenting sketches from Erminie and other operas.—The Bennett-Moulton engagement closes the Museum season 16.—Ira Newhall, of the Bennett-Moulton co., was here doing earnest work for the "home run" at the Museum.—Elwood Dasher is in Chicago arranging with Frank McKee for advance work for Tin Soldier next season.—O. H. Hasselman will be in New York about the 20th, and will be seen on the Square with the "Hasselman" collar.—Arthur Miller, prime tenore for the Bennett-Moulton co., is an Indianapolis boy, formerly a book-keeper in the First National Bank.—Rumored that Charles A. Bates, publisher of the *Daily Stage*—theatrical programme—will star Jennie Goldthwaite next season in a new comedy.—The Goldthwaite-Stark season was closed by the death of Mr. Stark's mother at Columbia, S. C.—Mr. Stark is now there settling up the estate.

VINCENNES.

Opera House (Frank Green, manager): Duncan and a co. of athletes to very small business 7. The co. arrived late, and most of them being in a state of beastly intoxication the performance was cut short. Mexican Military Band 12 to fair business.

IOWA.

LEMARS.

Lemars Opera House (T. J. Andrews, manager): Last week was barren of theatrical events and next week promises to be the same. She will be presented 25. This is the only engagement booked at present. The public is generally well satisfied with Manager Andrews' efforts to obtain the best cos. on the road past season.

SIOUX CITY.

Academy of Music (Lew Waters, manager): The Academy was reopened 4 with Salsbury's Troubadors. The audience was treated to a genuine surprise. The old Academy was so changed for the better that one could hardly realize that it was the same house. The stage has been lowered and the opening increased to thirty-one feet. Quite a number of new dressing-rooms have been added, having every convenience. An entire new lot of scenery and three new drop curtains make it possible now to present a play with appropriate settings. Manager Lew Waters is a "hustler;" he made the entire change in about ten days. The Academy of Music stock co., supporting L. De Forest in Sentenced to Death, occupied the boards this week. It is Mr. Waters intention to run a nightly show with change of programme twice a week, the stock co. supporting various stars who will be engaged from time to time. Our new Opera House progresses but slowly.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Wilson Theatre co. 4, week, to poor business. The co. is a good one, being well supported and costumed. They are deserving of crowded house. Your correspondent received numerous courtesies from Mr. Wilson. Nothing booked.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): The Switzer-Hamilton co. finished a paying engagement 2. J. K. Emmet presented Fritz in an unsatisfactory performance 6. Next week Gilmore's Band.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Stewart Grand Concert co. gave two excellent programmes to good business 29-30. Rusco Swift Uncle Tom co. played to big house 4 Nothing further booked

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Salsbury's Troubadours in The Humming Bird 5 to good business, as usual. Troubadours are favorites here. Nellie McHenry is the life and soul of the play and was frequently encored.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Downing in The Gladiator and Virginius 15 16. Barry and Fay canceled—unable to make the jump and play date 11; will play Burlington instead. This change prevents the design of playing every alternate attraction between two houses.

Foster's Opera House (William Foster, manager): Midnight Marriage 20. Treasurer Cud Given is now in New York at Taylor's Exchange booking for present and coming seasons.

Capital City (Joseph Barnes, assistant manager): Spooner Brothers' co. came 4-10 with matinee, and have been playing to good business. May Bretton Comedy co. comes 11-17, Souther's Comedy co. 18-23.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): The week has been bare of events. The contract for furnishing the chairs for our new theatre, the Odeon, has been let. The Odeon, when completed, will be one of the finest equipped houses in the State.

KANSAS.

TOPEKA.

Grand Opera House (E. H. McCoy, manager): The season at this house has practically closed, though we may still expect a few stray Summer snaps and amateur entertainments, one of the latter class of shows being the attraction 2. It was given by some of our "best citizens," which means, of course, that it was unusually dull to a theatre-goer. It was ostensibly for a benefit to somebody or something or other, but just what no reader of THE MIRROR will care to know. The receipts were not phenomenally large. The entertainment was called The Deestrict School. Acting on my hint in THE MIRROR of recent date, our local papers have taken up the idea, and we are to give Addie Lieze Jewell, the leader of the Grand orchestra, a benefit 13. She

[?] a phenomenal little guitarist and an unusually bright violinist, and there is money in her for some manager.

Crawford's Opera House (L. M. Crawford, manager): James H. Wallick, in Cattle King and Bandit King, for 11-12, "on a scale of matchless magnificence, gorgeous scenic effects, intense heart interest," etc., as per bills. I trust these advertised spectacular and cardiac attractions will not pan out like Lester and Allen's late vulgar and dizzy swindling fake did, which advertised twenty-five beauties in gorgeous costumes and matchless Parisian ballets, the reality being five ungainly women in jack boots and cheap muslins, reinforced by two hoodlums as "mokes."

McPHERSON.

McPherson Opera House (E. H. Heithecker, manager): This week has been bare of events. Grace Hezlep Dramatic co. 11-17 to popular prices.

WINFIELD.

Winfield Grand (T. B. Myer, manager): Eunice Goodrich co. came 4 for a week to crowded houses. S.R.O. two nights. Pearl of Savoy, Wanted—A Husband, Dad's Boy, Zizi, The Straw Man and Pocahontas were the plays presented. The co. gave satisfaction. Eunice Goodrich, James R. McCann and Lewis A. Maab deserve special mention.

Items: William Potter, manager Eunice Goodrich co., reports a successful circuit, and receipts of several places were double former dates.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): McGibeny Family played to fair house 4-5 and gave good satisfaction.

MAINE.

BATH.

Alameda Opera House (T. H. Clark, manager): The Mastodon Minstrels (local) gave an acceptable performance to the best business of the season 7.

Items: Lew Keys, late of Haverly's Minstrels, was with the Mastodons.

BANGOR.

Opera House (Frank A. Owen, manager): Arthur Rehan's co. in A Night Off and Nancy and Co. to light business 6-8. This closes a most successful season at this theatre. During the Summer the house will undergo the usual renovation, and will be opened late in August by Jim the Penman.

Item: Alice Vezzie, of the Corinne Merriemakers, a home for the Summer.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Neuville's co. in Boy Tramp 6 to poor business. The play was good, and deserved a better house. They close the season in Brooklyn this week.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): The season just closed has brought an unusual number of attractions. Exclusive of concerts and local theatricals, 91 co's. have given 154 performances. Helen Adell, Ullie Akerstrom, Floy Crowell, the Atkinson and Cook Dramatic co. and Prof. Bristol each made a week's stay. Prominent among the other stars who have appeared are Effie Ellsler, Kate Claxton, Louis James and Marie Wainwright, George C. Boniface, Mlle. Rhea, Fred Bryton, Pat Rooney, Barry and Fay, Monroe and Rice, Henry Dixey, James O'Neil, James Connor Roach, Chas. T. Parsloe, Robert Mantell, Jarbeau, Murray and Murphy, Maude Banks, Richard O'Gorman, W. J. Scanlan, J. J. Sullivan, Thomas W. Keene, Cora Tanner, Joseph Murphy, Margaret Mather, Redmund and Barry, Nat Goodwin, Newton Burr, C. E. Verner and Henry Chanfrau. The next season will probably open the latter part of August.

Items: Jno. C. Patrick, manager for Prof. Bristol, has my thanks for numerous courtesies.—Frederick Stoddard is at his Chicopee home for the Summer.—Numerous lady friends of Mlle. Akerstrom have visited her during her engagement at the Boston Theatre.—A fitting tribute to "Uncle Ben" Maginley is that paid by our mutual friend, the Giddy Usher. In an extensive professional autograph collection owned by your correspondent, the beloved Maginley wrote above his signature, "The Lord's will be done."—Willard Spenser will be his own manager this coming season.—There are letters at the post-office here for members of the Chas. Erin Verner co.; Chas. E. Verner has four, A. W. Tremont two, and one each for Ed. Ratcliffe, Mike Madden and Jessie West.

SPRINGFIELD.

The Circus Royal, 7-9, a dime show, the only thing in the amusement line since my last. Business and satisfaction moderate.

Items: Manager LeNoir has been scooping the "metrop." the past week.—The profession at large have my sincere thanks for numerous courtesies the past season; also Charles A. Fisk, of Fisk's Casino, and Messrs. Gilmore and LeNoir.—Miller and Freeman gave a big special exhibit 3—our first Sunday "circus." Locality: A frog pond and railway track, three miles south of the city. Cause: A misplaced switch. Results: Cars derailed and burned, specimens uncaged, and seven men hurt, one of whom joined the troupe in this city the day before. Audience large.—Duncan Clark, whose Monster Female Aggregation has caused more baldheads to swear than any other, if Mike Leavitt's is excepted, was arrested at Palmer last week for non-payment of salaries, and was fined $50.—Kittie Rhoades' party, having closed season, Fred. Stoddard, her leading man, has returned to his home at Chicopee. He reports Miss Rhoades' season as very successful. He has not yet signed for next season. Mr. Stoddard, who was for some time with Ben Maginley's co. tells me that "Uncle" Ben was well aware of his heart trouble, and that the sudden end fully justified all the grave apprehension which the comedian long entertained. I understand Manager Arthur Chase says if he can have the management of our projected new theatre he will take $25,000 of the $100,000 stock. This would not, of course, interfere with his other greater interests. Whether such an arrangement would turn out for the best interest of the other stockholders and theatregoers is open to doubt. Vice President Rumrill, of the Boston and Albany Railroad, and Hon. L. J. Powers are the chief promoters of the affair, but the latter asks for a little more time before giving the plans publicity.

CHELSEA.

Academy of Music (James B. Field, manager): Our opera house has closed for the season. Next season opens Aug. 27 with Rowland Reed.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Zozo drew a fair house 9. The house will be closed until July 21, when the next season will open with Lily Clay's Gaiety co. During the past season eighty seven attractions gave 110 performances. King and Franklin's Circus did a good business 4.

AMESBURY.

New Opera House (C. W. Currier manager): John S. Murphy, in the Kerry Gow, 7, to a good house. The star and co. evidently gave satisfaction. Mr. Murphy and Virginia Marlowe were heartily applauded. Zo-Zo, the Magic Queen, 14.

Items: J. S. Murphy closed his season at Lowell, Mass., 9. He will add a new Irish charm to his repertoire next season.

LAWRENCE.

Opera House (A. L. Grant, manager): Grey and Stevens' co. week 4 to good business. The plays in their repertoire are of the sensational order, and seemed to "catch on." A kennel of St. Bernards form an attractive feature. This closes the house for the season. Thanks to Manager Grant for courtesies during the season, which has been a very prosperous one.

HAVERHILL.

Academy of Music (James F. West, manager): Mora, week of 4 to fair houses. She is a good actress, and has made herself a favorite here. Support rather poor. King and Franklin's tent show 20.

NORTHAMPTON.

The Opera House is now closed for the season. It will probably not be opened till next September, when a fine list of attractions will be given in succession. The amusement-loving public are now entertained by concerts and amateur theatricals at the City Hall and at the college.

LYNN.

King and Franklin's show drew large crowds 8 9, and the Variety Pavilion has been transformed into an Indian village.

Zo-Zo comes to Music Hall 15-16, and will probably end the regular season at this house.

The work of remodeling the Coliseum has begun, and nothing is left but the four walls and roof.

Item: Cromwell L. Hill, at one time a member of Charlie Shay's Quincuplexal show, was buried with honors by Post 5, G. A. R., last week. Mr. Hill was a brave soldier, a respected citizen and a warm friend of the theatrical profession.

NEW BEDFORD.

Items: Mrs. Elmer J. Carnell (Topsy Venn) has arrived at her home in this city. She has completed arrangements to appear next season with M. B. Leavitt's Monte Cristo co. Very few actresses have such a beautiful home to retire to as that enjoyed by Mrs. Cornell. Her husband is the owner of a fine yacht, the Yankee Maid, and the cruising grounds in this vicinity are remarkably pleasant.—C. Edwin Dudley, of the Flay-Crowell co., has arrived home.—A large number of girls are employed in this city manufacturing balloons for the Miller and Freeman Circus, which appears here 13-14.—Manager Joseph C. Omery has leased the Opera House for one year, and is making some needed improvements in the house. Electric lights are being substituted for gas, except upon the stage, making the theatre much more comfortable in the Summer season, which opens July 2.—Mrs. Langtry has been booked for the coming season.—The Summer residence of Theodore Thomas, in Fairhaven, is being fitted up for occupancy.

MICHIGAN.

DETROIT.

Theatrical matters have been rather quiet here during the past week, though the theatres were engaged for nearly every evening for local concerts and musicales. The most notable was the Italian Fund concert given at White's Grand Opera House by Louis Vicasy to a large and fashionable audience. Mr. Vicasy was assisted by Anton Strelezke, the Detroit Society Orchestra, the Mendelssohn Quartette, Miss Winchell, Alice Andrus, Miss Harrah, Mrs. L. Inglis, and Arthur Beresford. The concert was successful. On Friday afternoon Gilmore's Band played to a large and enthusiastic audience, and again in the evening to a magnificent house, every seat being taken, and even standing-room at a premium. The pieces given were most magnificently rendered, every selection being encored. The concert was successful both artistically and pecuniarily.

The Detroit opened with the Glee Club Concert by the Michigan University Glee Club, and though the audience was small, they made up for their lack of numbers by the warm welcome with which they greeted the boys. Balance of week was devoted to local concerts.

Next Monday evening benefit to J. F. Alterange, secretary to C. O. White, of White's Grand Opera House. Ida Van Cortland and supporting co. in Caught in the Web. Mr. Alterange is a favorite, and his friends will undoubtedly turn out in full force.

At Whitney's Opera House (16) joint benefit of E. J. Rowe (treasurer) and David S. Ward (advertising agent). A specialty performance will be given by the actors summering at Mt. Clemens, including Joseph J. Dowling, Nellie Pape, Sid C. France, Charles Seamon, Gurtie Seamon, Owen Fawcett, Oscar Sisson and others, and no doubt the house will be well filled.

Items: Miss Ives, the author of Lorine, has been tendered a benefit by some of the leading business men of the city as a testimonial and mark of appreciation of her abilities as a dramatic writer. It will be given June 25 at the Detroit. Lorine will be given; cast not yet announced.—As the regular theatrical season draws to a close the attendance at Wonderland booms and fresh attractions are constantly produced.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Melville Sisters' Dramatic co. closed a successful week's engagement 1-2.

Item: House closed for remainder of June to complete improvements now in progress.

BIG RAPIDS.

Opera House (R. G. Ball, manager): The Ida Van Courtland co. played to good houses three nights last week. Very clever co. and well liked. Prof. J. E. Kennedy opened to a crowded house 4, but canceled balance of week on account of sickness. John Thompson, who was booked for June 11-12, failed to put in an appearance. Schofield Grand Concert co. 18.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): The Melville Sisters week of 4, giving some of their well-worn but popular pieces, and have had fair houses each night.

GRAND RAPIDS.

Redmond's Grand (C. H. Garwood, manager): Nellie Free in a round of popular plays did fairly this week. E. F. Goodrich 11 week.

Items: Powers has been closed all week. Newton Beers will appear 28 at that house. George E. Gouge is no longer manager of Powers. Manager Berger has not as yet decided upon his successor.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Etta Hawkins presented The Main Line week of 4th, drawing good houses. Miss Hawkins, a bright, clever and winsome little lady, was greeted by a crowded house. She has a clear, musical voice, is graceful in action, and above all, perfectly natural, playing the role of Possy in a charming manner. Her reception was a perfect ovation. At the end of the third act an exceedingly large and beautiful floral offering was handed over the footlights, a locomotive and tender, eight feet in length—a beautiful mass of red and white cut flowers. On the boiler was inscribed "Kangaroo," on the side of the tender "Etta," on the rear "22" (the lady's age) in purple blooms. The piece was designed by L. L. May, and was the gift of the Kangaroo Club, of which Miss Hawkins was once a member. In response to the hearty calls Miss Hawkins came before the curtain and returned her thanks in a neat speech. The play was well staged. Harry Barton played the role of Lawrence Hatton in good style. Ida Barton, John Bankson and John Daily well deserve mention. Co. fair, giving a very enjoyable performance. The season will close at the Grand June 13th with a complimentary benefit tendered to Mrs. L. N. Scott by local talent.

Items: The People's Theatre will open June 11, C. J. Wilson, Manager; L. W. Walker, business manager; E. W. Trask, treasurer; Charles Coote, stage manager; T. P. Brooke, musical director; Albert Bender, scenic artist; A. S. Lipman, leading man; Linda Dietz, leading lady; Mrs. Mary Myers, Lisette Le Barron, Ada Deaves, K. Lamphear, Harold Russell, Myron Calice, Herbert Ayling, Charles Stanley, R. F. Cotton, Phillip Bayard, Charles Rowland, opening with the drama Forget-Me-Not. We have great expectations from so capable an ensemble.—Olympic Theatre opened June 3 for a complimentary benefit tendered James Murray, treasurer, and Billy Wells, stage manager; large house.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): This has been a week devoted to the display of local talent. Monday evening (4) the house was filled from pit to dome by the friends of Professor Carl Lachmund's pupils, who gave a concert for his benefit. Professor Lachmund has done more than any one else in the history of the city to encourage and elevate the taste for music in its purer and more classical form. The concert was enjoyable in every respect; particularly notable was the violin solo by Millie Wagner and the piano solo by Miss Shryock. The enthusiasm was great throughout, and the encores were frequent.

Thursday, Friday and Saturday Co. A of this city held the boards in the play Patriotism; there is very little plot in the piece, but the boys managed to give a sprightly, interesting performance, and to achieve most pleasant financial results. J. B. Metz as Tim O'Brien, F. W. Ames as Jake Schneider, and Ida Harris as Mrs. Dalton, deserve especial mention for the excellence of their work.

RED WING.

Casino Opera House (George Wilkinson, manager): Spencer, McIntyre and Heath's Minstrels 4, gave one of the best entertainments in their line this city has seen in years to small business.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Week bare of events. The season is practically closed, and only a few straggling combs. will appear until September.

WINONA.

Opera House (George B. Russell, manager): Spencer, McIntyre and Heath's Minstrels appeared to a fair house 5, and in the words of THE MIRROR'S Aurora (Ill.) correspondent of last week, they gave the "rankest show" of the season. Orchestra and singing poor; jokes stale and coarse; specialty work common, with the exception of the clog dancing of J. C. Drummond.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Annie Pixley gave Deacon's Daughter 4 and M'liss 5 to good houses. The performances left little to be desired.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Ransom's Dramatic co. opened a week's stand here 4, playing A Celebrated Case, Led Astray, Divorce, Rip Van Winkle, Woman's Devotion and Over the Hills to the Poor-house. Co. good, but business bad.

MISSOURI.

KANSAS CITY.

Gillis: D. B. Harrison in The Paymaster opened Monday and closed Wednesday, owing to poor attendance. The play is a military one. The characters are English, with the scenes of the play in Ireland. The plot is an old one. The play was first produced here, but it wasn't a go. It was very well staged, and equally well played. It is a tank play. Mr. Harrison in making the leap Monday evening into the lake was hurt quite severely, and that was partly the reason the engagement closed so abruptly.

Ninth Street Theatre: Lovers of the sensational drama have been gratified in Wallick's Bandit King and Cattle King, which have drawn good houses all week.

Items: Charlie Thomas returned from Chicago last Saturday with his opera singers, for the season which opens next Monday evening. Active rehearsals were at once begun. Girofle Girofla will be the first opera produced. During the season Olivette, The Mikado, Erminie, Fatinitza, Beggar Student, Queen's Lace Handkerchief, Pinafore and The Mascotte will be given. Mr. Mr. Thomas feels quite elated over his prospects, and promises the present light opera in Kansas City as never given before. The principals are Marie Roe, prima donna; Genevieve Louise Brett, mezzo-soprano; Minnie Sharp, contralto; James Maas, basso; J. C. Garr, tenor; Charles Shackford, Baritone, and Charles Gilbert, baritone.—The Dime Museum has passed into a company, and will be opened next week, under the new management, completely renovated. It will be called the Eden Musee. A. Judah, of the Ninth Street Theatre, and Mr. Sackett, of museum fame, are the most interested.—Sunday night was a gala one at the Museum. D. T. Keiller, the late proprietor, was presented by his employees with a gold watch chain and an Elk badge. Mr. Keiller's wife was presented with a silver water service, while his two little daughters were not forgotten. Mr. Keiller responded in a happy vein. Sunday's receipts were presented to the Museum attaches.—H. A. Webber, late of the *Evening News*, is now press agent for Pawnee Bill's Wild West Show.—Cory Craig, who has been managing Pawnee Bill's Wild West Show, had a little exciting adventure last week. He had the innocence to wear a glossy black silk hat in the cowboy camp, and one of the cow-punchers deliberately made a sieve of it. At this Craig waxed wroth, and would have done the cowboy bodily injury (?) if an explanation had not followed. The sight of a silk tile strikes anguish to the cowboy heart, and is always looked upon as a suitable target for pistol practice. Cory's hat was afterward utilized as a target for the arrows of the noble red man. Such is life in the far West.—J. L. Buford, manager of the Warder Grand, has gone to New York to book attractions for his house. The Warder Grand, when the season opens up, will be entirely finished in every particular.—Cory Craig has purchased an interest in Pawnee Bill's Wild West.—The Ninth Street Theatre closes next week with the Rentz-Santley Novelty and Burlesque co.

JOPLIN.

Haven Opera House (R. H. Haven, manager): The Summer season of the Joplin stock co. was formally opened May 30 to standing room only. The co. is here to stay, and consists of some of the very best dramatic talent. They play a repertoire of standard plays, and the co. consists of Emma Gates, Neva Cameron, Eulalie Gentry, Jessie Waldron, Alberta Lee and J. B. Negrotto to Horace Cone, Willis Brown, Charles Coon, J. P. Leake, W. A. Gregston and George Walling, under the personal management of A. M. Richards. The same management controls a co. at Eureka Springs, Ark., and have a novel way of changing actors from one company to the other, thereby placing new faces before the public. The De Haven Circus co., under the management of George W. De Haven, pitched their tents on Joplin soil June 4 for one week. Cheap prices prevail, and the tent is crowded day and night. "A great performance" is the general verdict. Andress's Carnival of Novelties week of 11.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Mr. Sampson of Omaha, the new comic opera of which I wrote a full account last week, crowded the house at each of the four performances ending 2. So great was its success that it is to be repeated 9 for the benefit of Mrs. B. B. Young, who composed the music. The Salsbury Troubadours produced The Humming Bird 6-7 to large and enthusiastic houses. I think the troupe is much over-estimated. Barry and Fay 12; Robert Downing 13-14.

BEATRICE.

Beatrice Opera House (C. M. Rigg, manager): House is and has been dark for three weeks. We want a good attraction.

NEW JERSEY.

NEWARK.

Miner's Theatre (H. C. Miner, proprietor): The building was handsomely decorated with flowers, foliage, etc., on Saturday evening last, the occasion of Manager Morton's benefit. The boxes and balcony were embellished with flags, trophies of armor, potted plants, and a fountain of perfume made the air odorous, and the tolerably cool evening added to the general enjoyment. Nearly every one in the audience was in full dress. As each lady entered she was presented with a small bouquet. The orchestra was stationed on the left of the stage, its usual place having been given up to sittings for those who purchased tickets at the last moment. The programme was a long and varied one, and presented some of the best dramatic and musical talent. The performance opened with a scene from The Golden Giant Mine by Mrs. McKee Rankin, Maude Wentworth, Frank Mordaunt, Charles Forster and others. The curtain had hardly descended before Mayor Haynes stepped to the front, and in a short speech presented Col Morton with an elegant gold watch and chain, a gift from a few friends. Col. Morton was visibly affected, and could scarcely more than bow his thanks. The watch is a heavy gold one and bears the Colonel's monogram, with "1888" on the other side. On the inside case is the inscription, "Presented to Colonel Morton by his Newark friends, June 9th, 1888." Mrs. Scott Siddons followed with a dramatic recital. The gem of the evening was the revelation scene from The Lady of Lyons by Rose Coghlan, Louisa Eldridge, Robert Mantell, B. T. Ringold and Archie Lindsay. It was midnight before the curtain descended for the last time, and the rich feast was brought to an end. It was beyound doubt the most successful benefit ever tendered a Newark manager. Among those present were Gov. Green and family, Col. Edward H. Wright and family, and many others prominent in public life and social circles.

Jacobs' Opera House (H. R. Jacobs, proprietor): A Boy Hero, a nautical drama, was the attraction 9th. The play is very entertaining, picturing the trials and adventures of a heroic young sailor, who for the sake of his sweetheart passes through many trying and thrilling experiences, and finally thwarts the villain of the story. The stage work is very good. The young actor, Martin Hayden, fills the title role very creditably. He is supported by a good cast. It will remain on the boards for the balance of the week.

Waldmann's Opera House (F. Waldmann, proprietor): The Weston Brothers are the attraction this week in The Way of the World. The stars of the co. come from the vaudeville stage, where they achieved some notoriety as musical specialists.

NEW YORK.

BROOKLYN, E. D.

Parvenues at the Amphion last week played to very poor business, last week being the last of the season. C. M. Wiske has testimonial benefit 18. R. Pease, of the Amphion, has been retained by Messrs. Knowles and Morris.

Bells of Corneville at Friday's Pavilion last week played to crowded houses. Monday 11 Miaco Magic Talisman co. to crowded house. A new location, but making a decided hit.

Laurent Howard, assistant manager of Lee Avenue Academy, had a benefit 5, and a crowded house it was, and a perfect success. Among the attractions were the following: One-act farce, The Lunatic. Little Gertie Boswell, of the Hoodman Blind co., recited "Seventy-two To-day" and "The Actor's Lament," amid much applause. W. Redstone, song, "Nearing the Harbor;" Prof H. J. Campbell's tableaux soliel, giving Trip Around the World, fourth act of Camille, and The Toodles, and Laurient Howard as Lawler Glib. In all it was a very good show, and I hope a financial success.

The Boy Tramp; or, The Lunatic Mother, is the title of the play at Proctor's Novelty Theatre this week, and, to say the least, the name suits the play to perfection, for nothing could very well be worse. Monday evening, 11, they had very poor house.

SYRACUSE.

Grand Opera House (Jacobs and Proctor, managers): Zitka, by a capable co., closed the season at this house last week to good business. The Grand has been one of Jacobs and Proctor's best paying houses, business being universally good the past season. Not a little of the credit is due resident-manager Charles H. Plummer, whom I have always found courteous and earnest in his efforts for the success of the house. He has been retained as manager for next season.

Alhambra Theatre: Theodore Thomas' orchestra drew well 7. Nothing booked.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Miaco's Magic Talisman co. in Humpty Dumpty 8 9, to fair business. This entertainment closed the season.

CORNING.

Harvard Academy (G. W. Smith, manager): Helene Adell and a good co. 7-9, to good business.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Lillian Kennedy, a clever little actress, filled a successful engagement the past week, closing her season here. Business was remarkably good considering the warm weather.

Item: Your correspondent wishes to extend thanks to Mr. Hassenforder proprietor, and H. B. Hooper, manager of Lillian Kennedy co. for favors.

ELMIRA.

Opera House (W. E. Bardwell, manager): Dark week of 4, no bookings.

Madison Avenue Theatre (Wagner and Reis, managers): Dore Davidson as Dr. Jekyll and Mr. Hyde, assisted Ramie Austin and a fair co., appeared 8 9, to fair business. Booked: Helene Adell 11—week.

Items: Dan Quinlan, formerly with S., R. and F. co., has signed with McNish's Minstrels as stage manager and middleman. He has been spending some time in this city visiting friends and relatives.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Dore Davidson in Bandmann's version of Dr. Jekyll and Mr. Hyde, to large and well-pleased audience 7. This performance closes the season at the Shattuck. In my next I will send a brief resume of the season's work together with a partial list of the bookings for next season. Frank Robbins' Wild West comes July 14.

OLEAN.

Opera House (Wagner and Reis, managers): Dore Davidson gave a very fine portrayal of Dr. Jekyl and Mr. Hyde, 6, to an appreciative audience, winning for him a curtain-call at end of third act. Ramie Austin was pleasing as Sybil. The house will be dark now until the opening of next season, early in August, when Thatcher, Primrose and West will inaugurate business. The house will be much improved, new scenery introduced, etc.

WATERTOWN.

City Opera House (E. M. Gates, manager): Theodore Thomas and his orchestra of sixty musicians delighted a large and refined audience, 4. All of the numbers were loudly encored, to which the soloists pleasantly responded. Victor Herbert, violoncello solo, especially pleased. Although the receipts were large, the house received comparatively nothing, owing to Thomas' high terms. Manager Gates gladly opened the theatre, however, rather than deprive the citizens of so rare a treat. The concert closed the regular season at this house.

AMSTERDAM.

All quiet at present, a company calling itself the Metropolitan Dramatic co. appears at the Potter, 12-13-14; Irwin Bros. Circus, 18-19-20.

AUBURN.

Academy of Music (E. J. Mateon, manager): Topack and Steele drew good houses, 6-7. General satisfaction.

POUGHKEEPSIE.

Past week has been barren of events. The Opera House is closed for the Summer, and is being thoroughly refitted in every department; several improvements are being added, and some old fashioned defects are being obliterated. Manager Sweet says he's going to show 'em a theatre next season, see?" It is rumored that Mrs. B——, a beautiful and extremely popular young society lady of this city, contemplates going on the stage (a la Potter), and has been studying and making preparations toward that end for some time.

Items: The late Benj. Maginley had a number of good friends here. The last time he appeared in this town was on local election night, and I recollect walking around to the different polling-places with the comedian, he being desirous of noting the expressions on the faces of the various politicians, heelers, etc., and his odd comments and funny remarks were highly amusing.—A large picture of Della Fox, the youthful prima donna, appears in last issue of the *Sunday Courier*, together with a very complimentary notice. Miss Fox is fairly worshiped here.

OGDENSBURG.

Opera House (George S. Ryan, manager): Claire Scott, supported by S. K. Coburn, closed a week's engagement 9, to fair business, with increasing popularity. Fritz is booked for 25.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): 'Twas evening and past, the red rose rays of heaven showed the parting of a setting sun, the stars and stripes had made their daily descent to mother earth, the fragrant flowers, closed by nature, bowed in welcome obedience to the sweet-scented breeze wafted across the velveted lawns, the cooing of birds, augmented with the strains of music and the dripping and rippling of grotto waters, made the scene quite a model terrestrial paradise, and such were the surroundings to inaugurate the Summer season at this theatre June 5. The bill was Marsden's American comedy, Clouds, and by the following cast one can readily see the production was none other than perfect: Hon. Walter Randall, H. E. Chase; Ralph Randall, W. A. Whitecar; William Wimberly, W. B. Royston; Fred. Town, Lawrence Hanley; Dr. Edward Lane, Arthur G. Smith; Mr. Billy Buddles, George R. Edeson; Mr. Albery Sedley, Robert McNair; Robert, John P. Cook, Jr.; Stella Gordon, Helen Tracy; Cora Adair, Grace Raven; Ella Randall, Helen Sedgwick; Eola Wimberly, Maude Munroe; Miss Matilda Prim, Mrs. J. Clinton Hall; Mrs. Malvernon, Clara Rainford; Martha ——. The co. includes a number of old favorites, while the majority are strangers to the Home. Several seasons have elapsed since Helen Tracy last appeared, but it goes without saying that her past popularity was resumed. Gloved hands applauded till the powder fairly flew, while the veterans rent the air with war yells that made her reception border close to an ovation. Miss Tracy is by far the most capable leading lady the house has ever had. Grace Raven was greeted with unusual applause, and looked as charming as ever. There is a bright future in store for one so gifted and talented. W. A. Whitecar was leading man last season, and became such a favorite that the patrons demanded his re-engagement. He is certainly the most painstaking actor, and a valuable acquisition to the co. Mrs. J. Clinton Hall, who has been at the Home for a number of seasons, will again assume old lady parts, to the delight of all. The rest of the co. were well received, and assumed their respective parts very acceptably, but the "space" of a provincial pen being limited, why further mention is prevented. Samuel Henderson and W. G. Smith have lost none of their "unusualness," for the settings were models of picturesque arrangements, and are entitled to the highest praise. Soldier's Daughter 9.

Items: Manager Larry H. Reist has returned from Cincinnati, where he has been attending the Elks' Reunion.—Treasurer Wood Patton, of the MacCollin Opera co., spent a day here last week.—Lawrence Hanley and George R. Edeson will become great favorites at the Home before many sunrise salutes.—Manager J. Clinton Hall promises a repertoire of plays that have never been given at the Home. The following are now in preparation: Fate, Lady Clancarty, Asmodeus and The Dead Heart.

COLUMBUS.

Grand Opera House (Miller Brothers, managers). A Cold Day will be the attraction at this house for the week.

Casino: (H. B. Keller, manager): Business continues fair. The Silboos take a benefit Sunday evening.

Eichenlaub's and the People's are both doing well.

Items: Manager James G. Miller is again on the sick list here, and his partner, W. W. Freeman, is laid up in Boston with the rheumatism.—The Elks have returned from the Cincinnati reunion full of enthusiasm. They report a great time.

AKRON.

Robert McWade presented Rip Van Winkle 2, to a large gallery and a very fair house down stairs. Very satisfactory performance.

People's Theatre (Gus Koebsel, manager): St. Clair's Star Dramatic co., supporting Maude De Orville in Lady Audley's Secret (evidently a piracy), opened a week's engagement 4, to a fair house.

Items: About twenty-five of the MacCollin Opera co. attended the McWade performance.—Harry Clemens, of this city, joins the MacCollin Opera co. in Cincinnati in July.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Manager Grimes, always on the alert for the latest and best, has some splendid combs. booked for next season. His theatre is closed for the Summer.

Items: Portsmouth would like to see her favorite daughter, Julia Marlowe, next season. She was raised in this city.—The Portsmouth Opera House Co. is making extensive improvements in the Grand, preparatory to the opening, August 9.—The Ironton Opera House will be opened Sept. 1 by Thomas W. Keene.

WASHINGTON C. H.

Opera House (H. B. Smith, manager): The Gamble Dickson and Powers comb., two nights, in Dr. Jekyll and Mr. Hyde, to large and enthusiastic audiences. Mr. Ober is a favorite in this city, and the large houses were due to his popularity here; The McGibney Family, 19.

MARION.

Music Hall (James B. Sargent, manager): George Ober, in Dr. Jekyll and Mr. Hyde, 9-10, to large and appreciative audiences. Mr. Ober and the entire company are good, particularly Fred. L. Powell as Utterson and Alice King Hamilton as Mabel Carew, who is one of the most beautiful and accomplished ladies that has appeared in our city.

Items: Mr. Ober reports big business. He closes his season July 4 to organize for next season's tour in the Southern States.—The management of Music Hall will change hands July 1, George Rogers assuming the management. Mr. Rogers intends to put in opera chairs, an elevated floor and entirely refit the house.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Jeffreys Lewis and co. in a brilliant repertoire week of May 28, to good business. Miss Lewis has improved much since I saw her last in San Francisco, about eight months ago, and she is now a superior artiste. Her co. is above the average, and she is ably seconded by Harry Mainhall. Mr. Howe has returned from his engagements with his juvenile Opera co. They are now resting in San Francisco. In September he will again place them on the road. Mr. Howe has secured the services of Mr. Eckart, formerly tenor in the Tivoli Theatre at San Francisco, as musical director, and his audiences may expect sweet strains between the acts.

Amateurs: June 4 the Comedy Club, composed of our young leading society people, will present Our Boys for the benefit of the free kindergarten, and will no doubt pack the house.

Items: Minnelli's Specialty co. in six performances June 6. As Minnelli is the great contortionist, and brings clever artists with him, they will no doubt do a large business. Riley and Wood's Big Show hold the boards 11—week.

PENNSYLVANIA.

SHAMOKIN.

We have had nothing in the amusement line since early part of May. Nothing more is looked for this season. The Opera House will open late in August or early in September, and Manager Osler has booked some strong attractions for next season.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Although I announced the closing of this house for the season on May 19 it was reopened 2 by Dore Davidson in Dr. Jekyll and Mr. Hyde to a small but well-pleased audience, who expressed their appreciation by calling the star before the curtain at the close of every act.

Items: Matt and Lew Diamond, of Gorman's Minstrels, are at present at their home in this place.—At this the close of the season, your correspondent desires to return thanks to the management of both houses for courtesies extended.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Mince, or the Magic Talisman, to extremely light house. Co. small in numbers, and gave very unsatisfactory performance.

ERIE.

Park Opera House (Wagner and Reis, managers): Dore Davidson in Dr. Jekyll and Mr. Hyde to fair business. Mr. Davidson gives a good performance of a rather difficult version of this weird and hideous play. There is a comedy part in the third act which comes in in very bad taste, and the manager says will be cut out for next season. This closes the Opera House until the middle of September.

Item: Mr. Campbell, manager for Mattie Vickers for several seasons, is here for piscatorial sport.—W. H. Compton, treasurer under John Hill, at the Opera House for two seasons, died at the hospital here yesterday, and was buried by the Lodge of Elks.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): Clark's Comedy co. 4—week, in repertoire, to fair business and appreciative audiences. Roland Reed 16 in Cheek.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Business is looking up, and last week can be called a good one. This week Gilbert's Comic Opera co. will produce Fra Diavolo and The Mikado; week of 18, Edmond Collier.

Keith's Gaiety Opera House (B. F. Keith, manager): This week the opera co. will present The Bohemian Girl with a full cast and chorus and new costumes and scenery. Other attractions and the re-engagement of the Valdis Sisters, Smith and Lord, Jenny Hart, Marie Hart, Capt. Charles Grapes, George and Marie Nelson, Walter Hyde, The Grangers and William H. Burke.

Westminster Musee (James W. Bingham, manager): This week the management present the largest and best variety entertainment ever given in our city at popular prices. Frank and Lilian White, Roger and Belle Dolan, Harry Sefton, McAvoy and Rogers, Ed Smith and Jessie Carl, Leslie and Hardman, James Hearne and Sadie McGill, Mollie Wilson, Sam Bernard and Larry Tooley.

The Grand Circus Royal will exhibit on Messer Grounds, 14-15 16; Forepaugh's Circus, July 4.

WESTERLY.

Opera House (C. B. Bliven, manager): Professor Bristol and his school of educated horses 13-16. This will close the regular season at this house.

TENNESSEE.

MEMPHIS.

The managers of Jackson Mound Park, through the assistance of F. M. Chalfant, have secured good attractions for the Summer, commencing 10. Knox, Albert and Tooney, of St. Louis, are painting the scenery. The Park will be open every night and Sunday afternoon.

Gentry's was opened 6th for the closing of the City High School; house packed.

Item: Our manager, Frank Fray, is in New York and will book a fine list of attractions for the coming season.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The New Orleans Juvenile Opera Co. gave four performances here on 7, 8, 9, to large and delighted audiences. Prof. W. T. Francis is the musical director and has the little people in perfect training. The singing and acting of Minerva Adams (ten years old) was simply marvelous. The comedian, Master J. C. Williams, is a lad of great promise. The entire company is fine and do their parts like professionals. Your correspondent is under especial obligations to Prof. W. T. Francis for favors extended. No further booking.

KNOXVILLE.

The theatrical business is making fine progress here at present. W. H. Burroughs has erected a nice Summer theatre on Reservoir street and will open 11th. If it is a success he will arrange to continue through the Winter. The People's Theatre, as it is called, is 50x140; stage 35x50, with a seating capacity of 1,500; ten full sets of scenery and six dressing rooms. Mr. Burroughs will be the manager. Mitchell's Variety will open about the 15th.

NASHVILLE.

Vendome Theatre. Mons. Elliott's Vocal Class held the boards 7, and to a fair sized house presented the operetta Pauline. The cast was Lillie Levy as Pauline Western, Hattie Loventhal as Clara Rivers, Justin Thatcher as George Ardent, John Norton as Sir Charles Gratdiswell, and Frank Herbrich as Captain Western. It was a creditable amateur performance.

Items: There is very little going on here in theatrical circles. The theatres are all closed save May's Opera House—the variety theatre, which manages to hold its own and keep open all the time.—Manager Oliver Milsom, of the Vendome is now in New York looking after his bookings for next season. Treasurer Shertz tells me that he speaks very encouragingly of the outlook. In a short time his book, he says, will be full for 1888-9, and the Vendome patrons may count on the very best line of attractions.—Jean Houston arrived a day or two ago and will spend the Summer with his parents. He has been the past season with Only a Farmer's Daughter. Says he is very much pleased with his first year's work as a professional. Jean is a talented young fellow, and is sure to succeed.—I have had the pleasure of hearing Kitty Cheatham sing several times since she got back home. Her voice is, I think, much improved by her season's work at the Casino. To her friends it is very evident she has studied hard and with a purpose. By the way, Miss Cheatham tells me that on account of her mother's health she has decided to postpone her trip to Europe until next year. She will spend this Summer in Nashville and at Beersheba Springs, on the Cumberland Mountains.—Dan Considine, of the Abbott Opera Co., says he is enjoying his vacation immensely, and that after all there is no place like Nashville.—Jennie Karsner's friends say she will hardly come home this Summer. Her intention is to remain East. This little woman is unquestionably bright and promising, and there are many Nashvillians watching her career with interest. She won much praise last season as leading lady with Sol Smith Russell.—Managers Anglim and Haile are both absent from town yet. Manager Anglim, I am advised, has gone to New York to book attractions for the Grand Opera House for next season.—The Masonic has not been rented as yet for the coming year. The indications are now the house will go begging for a tenant.

TEXAS.

PARIS.

Babcock Opera House (John H. Walker, manager): The Templeton Opera co. played Mikado to a fair audience. Performance good. They played Herminie at the matinee June 2, and Girofle-Girofla at night. Sullivan's Mirror of Ireland played 4; slim audience; performance very rank.

HONEY GROVE.

Grand Opera House (J. W. Neville, manager): Templeton Opera co. played here 31; small business. Dan Norris Sullivan Comedy co. 6; very small business. This closes the 1888 season.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The past week has been a lively one in the way of theatricals. Beginning the week of May 28, Lizzie Evans presented Fogg's Ferry to a large house; and so, Our Angel to a better house. The co. is fair. Dockstader's Minstrels 30-31, to full houses. First night packed. They are far superior to anything of like nature ever seen here. Every act is of itself so complete, that special mention would be out of place. Evans and Hoey in A Parlor Match, to good business 1-2. In view of the great drain on the pockets of our theatre-going public the co. did well. Certainly they pleased their patrons.

Walker Opera House (F. Walker, manager): T. J. Farron 30, four nights in Soap Bubble to light but highly pleased audiences.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Lewis Brothers 4 9, to largee audiences.

VIRGINIA.

RICHMOND.

Richmond Theatre (Mrs. W. T. Powell, manager): Grau's Comic Opera co. closed a successful week's engagement May 30. Manager Grau, in conversation with your correspondent, reported that the engagement of his co. throughout the South of forty weeks was very successful. He will immediately begin the organization of two cos., to be designated A and B, which will be equal in strength, with different repertoires. One to take the Southern circuit under management of Jacob Tannenbaum, who is now in New York. Mrs. Powell has an excellent booking up to date for season of 1888-9, and a successful season is anticipated.

Academy of Music (Thomas G. Leath, manager): This house is being remodeled interiorly, which was sadly needed, and which, when finished, will greatly enhance the comfort and convenience of its patrons. Bookings are being rapidly made, and every effort will be made to bring the house out of the old ruts into the smooth paths of prosperity.

Comique (W. W. Putnam, manager): This long established place of amusement is being demolished to be rebuilt in time for opening the ensuing season. Manager Putnam promises unusually strong attractions for next season.

Musee (C. S. Thompson, manager): A very flourishing business is being done at this place, which in only a few months has grown strong in popular favor.

[CONTINUED ON EIGHTH PAGE.]

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MIRROR LETTER-LIST.

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Andrews, C. L.	Livingston, Mrs.
Allen, Harry	Logan, A. B.
Abell, Florida	Locke, Charles E.
Allen, Leslie	Lotta.
Amberg, Albert	Longworth, D. G.
Anderson, A. B.	Lane, J. A.
Anderson, Wm.	Lowenthal, Max
Barrymore, M.	Lykins, W. L.
Bickford, Miss L. B.	Langtry, Miss
Bryton, Fred	Lytell, W. H.
Brooks, Joseph	Logan, Colin
Briscoe, Ray	Lorraine, Eunice
Barney, A. N.	Laine, I. N.
Benedict, A.	Lynch, Mark
Bangs, F. C.	MacDonough, T. A.
Bouquet, B.	Murray, Frank
Brown, Bedley	Mayo, Edwin F.
Boyd, Archie	Moulton, Arthur
Brier, Joe	Montgomery, F. R.
Barrowe, J. O.	Moore, William
Bender, Albert	Marvin, Annie
Brandon, Otza	Maynard, Alice
Brandon, Lou	Mills, Geo. C.
Beaumont, C.	McKay, Andrew
Banks, Maud	Maur, H.
Bloodgood, Mrs. M.	Metz, Prof.
Bryant, Mr.	Meredith, Harry
Barbeau, A. P.	Morris, Geo. O.
Bonnelle, Jessie	Mortimer, H. J.
Blackthorn Co. Mgr.	Mathews, G. E.
Bell, Alex.	Moulton, Gus
Barrett, Annie	Mack, Joseph
Chiappon, Sig. A.	Martinot, Sadie
Curtis, Jennie	Martin, G. O.
Cooper, Geo. S.	McClelland, Fred.
Campbell, J. W.	McWade, R.
Clapham, George T.	Mayo, F.
Curtis, F. (2)	Millikan, Col.
Clark, H. M.	McCollin, A. W. F.
Cook, Arthur	Melville, Chas.
Craig, C. G.	Morton, J. W.
Clark, H. R.	Newman, J. K.
Conway, Lizzie	Norris, L. B.
Clarke, Creston	Owsley, H. F.
Carpenter, Nettie V.	Owens, J. W.
Carpenter, Carolina F.	Owens, E. A. (Tel.)
Cockran, C. W.	Osgood, Maria T.
Caufield, W. T.	Ogden, Josh.
Christie, Jennie	Furlet, Ackermann
Crabtree, Lotta	Peck, L. E.
Cudigan, Maida	Potter, Josie
Clarkes, Mgr. Kate	Putnam, Mgr. K.
Chiocchi, Ethel	Pond, Edith
Cavanagh, Nanette	Puttnam, Harry
Clark, Marianda	Polk, J. B.
Clarion, Kate	Petrovsky, Marie
Corbett, L. L.	Palmer, J. H.
Conyers, T. A.	Price, E. D.
Challis, W. D.	Pusey, Anna
Cleveland, Bessie	Paulding, Fred.
Duffield, Pauline	Percy, Marion
Damon, Bertie	Palma, Frank
Daly company	Roche, Geo
Dunne, J. H.	Russell, John H.
Douglas, E. W.	Rial, J.
Downing, R.	Rothmeyer, Adolph
Dale, Otto	Rooney Mgr. Pat
Durham, H. J.	Rising, W. H.
De Rosenbelle, Louis	Reynolds, Vivian
De Bar, Blanche	Robb, J. H.
Dudley, C. E.	Redmond, J. R.
Douglas, R.	Rowe, E. L.
De Bang, J. G.	Reed, Ethel
Davis, F. E.	Rigdon, Elmer
Erwood, E. J.	Rehan, Arthur
Ellis, C. T.	Ripley, Louise
Elmer, Harry	Reed, Roland
Eastwood, Chas.	Rarcliffe, Geo. H.
Elliott, W. T.	Raymond, J. T.
Ellis, E. R.	Robb, Jno.
Fisher, F. D.	Smiley, Charles
Fleischer, Theo.	Seymour, W. R.
Franklin, Nellie	Stevens co., Manager
Fawcett, Owen	Stone, E. G.
Furst, Wm.	Spencer, Edward
Foster, W. H.	Semon, Zera, Prof.
Forrest, A. H. (tel.)	Sellers, Harry
Frye, Louis	Shattuck, Otto
Ferguson, R. V.	Smith, A. H.
Fowler, W. W.	Spencer, Willard
Fossett, Emma	Skipp, M. T.
Guthrie, F.	Stanley, C. M.
Granger, Maud	Stafford, William
Gallatin, Alberta (tel.)	Saxton, M.
Gilmartin, J. J.	Stevens, John A.
Graham, Joseph	Truss, G.
Grover, Ella N.	Travers, E.
Graham, B. R.	Tearle, O.
Hardie, J. M.	Thorpe, C. H.
Harrison, Alice	Templeton, Jno.
Hampshire, W.	Tannehill, F.
Hughes, H.	Thropp, Clara
Hanaueher, S. C.	Trego, Willard V.
Hart, John	Templeton, John
Huntington, Grace	Turner, Carrie
Harrison, Fred.	Verner, Charles Erin
Hustad, H. E.	Vender, Harry
Hess, C. D. (Mgr)	Vane, Alice
Haslam, Maud	Vroom, F.
Hill, George	Von Leer, Sara
Herndon, Agnes	Von Duren, Mr. A.
Hanley, Lawrence	Verne, Harcourt
Harris, N.	Vining, Belle
Heath, Maria	Volley, and Stafford
Hermann	Weaver, Addison
Hasson, E.	Wilson, H. P.
Hayden, Wm.	Wall, Geo. P.
Healy, Nelly	Winter, Annie
Hall, Multon	West, W. H.
Harris, C. N.	Weston, Frank
Harrison, L. S.	Waters, Joe
Vaness, W. A.	Whelan, M. M.
Jones, O. D	Wallace, Matilda
Jannschek, Mme.	White, Maude
Jepson, E. D.	Wilson, James E.
Jackson, H.	Walton, Carrie
Jeffries, Minnie	Winterburn, J. W.
Jarbeau, V.	Warren, Ed.
Jackson, J. S.	West, J.
James, Louis	Weatherly, Emma Abbott
Kline, Charles	Wardell, Stella
Kendall, Lizzie	Wilson, Kate D.
Keene, T. W.	Waterman, A.
Koehler, C. J.	Webber, E. T.
Keating, F. E.	Wentworth, May
Kiralfy, Imre	Whitlock, Patrice
Kernell, Harry	Warren, Chas.
Levy, E. H.	West, Mr.
Lowe, G. W.	Young, Edwin
Leigh, Helen	Zrinell, B.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Stop these Exhibitions.

It is a fine line that divides the humorous and the pathetic, and in that species of exhibition which began with the Count Joannes and is perpetuated by James Owen O'Connor and Dr. Landis, there is more to grieve over than laugh at.

Last week one of these men played in Philadelphia behind a net and before assemblages of unruly roughs that pelted the wretched creature with eggs and vegetables, and finally became so riotous that the house had to be closed. This week the other is continuing to make a pitiful spectacle of himself at a resort in this city for the enjoyment of the same class of people that delight in a dog-fight or a street brawl.

Men have been deemed fit subjects for examination by lunacy commissioners on less provocation than is presented by either of these cases. If sufficient reason exists—and there are many of that opinion—for an inquiry into the mental condition of such persons then the relatives or friends, or in the absence of either, the proper authorities should test the question of their sanity. Surely it is disgraceful to permit those intellectually unsound to exhibit their infirmities for the delectation of brutal and indecent gatherings.

If, on the other hand, they are sane then the places where they appear should be closed as disorderly houses by the police. Not alone do they desecrate the theatre—they disgrace the community.

The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

Ambiguity in Criticism.

A very loose habit has crept into the dramatic criticism of the day. It may be denominated as ambiguous and evasive. On the appearance of a new play we are, with one or two exceptions, treated to vague comments, ranging up and down and all around the piece without having disclosed to us the intrinsic claim of the production as a drama. We have abundance of adjectives bestowed on the scenery, the costumes, etc., and a general encomium as to its worthiness. But no evidence is furnished to us of the essential entity of the work as an addition to the dramatic repertoire.

It may be called a comedy, a farce-comedy, or a comic-opera, but there are submitted to us no specimens justifying such designation. Blatant and declamatory criticasters shout its praises in its assumed characters, but who ever sees a page of dialogue, a passage of emotion, a stroke of humor recorded as illustrating the specific value of the performance?

Details are death to false pretensions—a lesson which may be learned in our courts where the most staggering move of a contestant is a call for a bill of particulars. And the shortcoming on this demand is not rarely the upset and surcease of the pretended cause of action.

We have incessant journalistic ecstacies announcing that the house was enthused and indulged in constant outbursts of laughter and applause, but no samples are given. The passages and the language which prompted such approval are not cited. If these plays are so clever and have so many brilliant things in them, why are they constantly tampered with and a clatter of pronunciamentos issued as to the vast improvements introduced? Without overpassing what it is our plain duty to do we cannot refrain from pronouncing these rickety scaffoldings and patched-up structures.

They create no literature that can be quoted, and, allured by a misjudging press, are involving the public more and more in the Slough of Despond, from which they bring us no ores or products of value, no sterling growth, but abundance of alluvial slush and rank parasites of dirt and disorder.

Patriotism in Amusements.

A writer for a leading daily, whose columns are bespattered with bad puns, appointing himself umpire of the game, under cover of the art tariff for foreign pictures makes merry with the idea that an American "sport" should take a hand in. Having summarily dispatched the business, he turns his attention to the score and proceeds to nominate American managers as general fielders, to stand in their places on this side of the Atlantic ready to catch the MS. roll batted over by the European curver.

Touching the importation of foreign vocalists and operas he becomes sportive and announces: "If these rich people persist in going down in their pockets to supply us with music they should be well taxed for it. America is, who are not satisfied with the inspiring strains of Tony Pastor, Edward Harrigan and Lewis Dockstader, and other interpreters of our exclusively native composers deserve no consideration." And thus does this journalistic Herod put to the edge of the knife all the infant cherubs of our musical world. Strangle them! throttle them! put an end to them! and let us hear no more of American genius and American art.

It is the foreign merchandise in bales and boxes that we are to deal with, and by this modern stamp act eliminate whatever of aspiration and independence may be seeking expression in the arts, as they would have stamped out our fathers in their struggles to get free of British or foreign sheckles.

The belligerent paragraphist to whom we refer seems to have as his principal object in salting the columns of his newspaper with belittling tirades disparaging American skill and ambition and relegating them and us to a colonial condition..

We have a hope that our public will not allow itself to be reduced to the condition of helot and pariah. There is much disputation just now as to the flying of the American flag. Those who call its legitimate and rightful use in question forget that no country can hold up its head among the people of the earth which has no national flag, honored, cherished, held aloft and fought for.

It is hoped that while cultivating a liberal cosmopolitanism the sentiment of the old Star Spangled Banner has not lost its soul-stirring influence.

Personal.

FORSYTHE.—Kate Forsythe will spend the Summer at Newport.

DABOLL.—W. S. Daboll will spend the Summer in Providence.

RHEA.—Mlle. Rhea sailed for France last Saturday by the *Gascogne*.

BELLINI.—Handsome Laura Bellini will pass the Summer vacation in town.

POWERS.—James T. Powers has been re-engaged at the Casino for three years.

BOUCICAULT.—Dion Boucicault has taken apartments on Fifty-sixth street for the Summer.

HALL.—Pauline Hall is rapidly recovering from her recent illness, and will soon be about again.

YORKE.—Josephine Yorke, the English actress, arrived on Saturday last by the *City of Berlin*.

MARLOWE.—Julia Marlowe will open her season in Washington about the middle of November.

BYRON.—Mr. and Mrs. Oliver Doud Byron have settled for the Summer at Castle Byron, Monmouth Beach.

SOLMON.—Fred Solomon has been engaged by Rudolph Aronson to remain with the Casino force until May, 1890.

POTTER.—Mrs. James Brown Potter sails for France on Saturday by the *Normandie*. She returns in September.

WENTWORTH.—Maude Wentworth will open her season in an adaptation of L'Espouse, at Newport, about the middle of August.

ELLIS.—Charles T. Ellis will spend the Summer at Lake Mahopac, and open his season in Casper, the Yodler, in Utica on August 27.

FRENCH.—T. Henry French sails from England for this country on the *Etruria*, on the 23d inst. He will bring several new plays with him.

BAYARD.—Florence Bayard, who made quite a hit last season in The Light on the Point, will spend the Summer with her parents in Baltimore.

CORLETTE.—Ethel Corlette, who made quite a hit with Salsbury's Troubadours last season, has been engaged for next season's Natural Gas company.

JOHNSTONE.—Sybil Johnstone arrived in the city on Monday, having closed with Robson and Crane. She has not yet made arrangements for next season.

MANTELL.—Robert B. Mantell will not spend the Summer in Long Branch, as announced. He will remain in this city, taking occasional trips out of town.

ARCHER.—Herbert and Belle Archer sail for Europe on Saturday, returning in time to appear in E. H. Sothern's new play, at the Lyceum, about the middle of August.

SERRANO.—Elsie Serrano denies that she intends resuming her former name, Elsie Barnes. She also states that the rumor to that effect was started by some malicious person.

CAYVAN.—Georgia Cayvan will play the role of Lillian, in The Banker's Daughter, at the Grand Opera House next Monday night, by permission of Manager Frohman, of the Lyceum.

LACKAYE.—Wilton Lackaye was offered the leading part in Steele Mackaye's new play, A Noble Rogue, shortly to be produced in Chicago, but was obliged to decline, owing to other engagements.

ARNOLD.—Florine Arnold (Mrs. Charles L. Andrews) is to star next season under the management of Mr. Andrews in a comedy-drama entitled Her Husband, opening the season the latter part of August.

FLEMING.—It may not be generally known that Clarence Fleming, the manager of the Rosina Vokes Comedy company is a grandson of W. H. Chippendale, the old English actor, who died recently at the ripe age of eighty-seven.

LELAND.—Mrs. R. M. Leland sailed for Europe on Tuesday by the *Arizona*. She will spend the Summer in Germany. A farewell dinner to Mrs. Leland was given by Mr. and Mrs. Boucicault, at Delmonico's, on the eve of her departure.

TRAIN.—George Francis Train attended Mansfield's Prince Karl at the Madison Square Theatre on Monday night. It is said to be twenty years since he had been in a theatre. He attracted the attention of the whole house by his hilarious laughter.

RUSSELL.—Lillian Russell sent in her two weeks' notice on Saturday night to the Queen's Mate management. She claims that she is entitled to a rest during the Summer, and states that the effect of singing during the hot weather would unfit her for service in the Fall.

DUGGAN.—Maggie Duggan, who created quite a sensation in comic opera circles some years ago by her high-kicking achievements, is at present in England with an Erminie company. She was recently reported to be suffering from a severe attack of muscular rheumatism.

ARONSON.—Edward Aronson left the city yesterday (Wednesday) for the Adirondacks. It is thought that the trip will do him good, his recent ill health having alarmed his friends considerably. Mr. Aronson is a hard worker, and a long rest is probably what he needs, much more than anything else.

FECHTER.—Paul Fechter, a son of Charles Fechter, the great actor, recently met his death while fencing with his brother-in-law. The latter made a violent lunge with his foil, which went through one of the young man's eyes, penetrating to the brain. Fears are entertained for the reason of the mother.

KIDDER.—Kathryn Kidder sailed from Liverpool for New York last Saturday on the *Umbria*. She is reported to have made a pronounced success of the leading part in The Golden Ladder, which she has been playing in the English provinces and has been offered it for another season. This role was created by Miss Eastlake in London.

PAULDING.—Frederick Paulding is under engagement for next season to J. M. Hill. He will appear in Helen Barry's support during her engagement at the Union Square Theatre, and it is likely that he will appear in the production there of Mary H. Fiske's drama, Philip Heine. Mr. Hill having given up the idea of a stock company at the Square he has given Mr. Paulding permission to accept special engagements during the season at New York theatres.

CHEATHAM.—Kitty Cheatham, who is now at her home in Nashville, has given up the idea of a European trip this Summer, owing to her mother's ill health. Miss Cheatham writes that she has been much annoyed latterly at the unwonted use of her name by certain managers. She has been advertised at a cheap theatre in Chicago as a member of the Dunlap Opera Company, and information has reached her that Dunlap has mentioned her name in securing Southern dates for next season. Miss Cheatham will pass the Summer quietly in the mountains of Tennessee, having declined several offers, including one from W. S. Rising to sing at Atlantic City. She enters Augustin Daly's company on October 1.

An Important Move.

The need of some practical conservatory for the growth and development of young dramatic talent has long been recognized, but hitherto never met. There is at present no certain means whereby the novice can accurately test his chances of succeeding on the stage or of acquiring a foothold. It is all vague and haphazard and the aspirant, no matter how much aptitude he may possess, generally encounters a series of disheartening rebuffs and disappointments in the endeavor to obtain a start

Manager A. M. Palmer, who not only observes with a keen and appreciative eye every tendency and characteristic of professional life, and who has so often brought the weight of his influence and power to bear in directions beneficial both to dramatic art and dramatic artists, has just determined upon a plan of action in respect to an educational enterprise of his own conception that, we believe, is destined to produce the most valuable and tangible results.

For some time past Mr. Palmer has been in correspondence with Dion Boucicault in reference to the inauguration of a corps of beginners in connection with his Madison Square Theatre, which should, in some measure, bear relation to the regular company, such as the cadets do to our army, or the adjunct classes to the organizations identified with the royally subsidized theatres of certain European cities. Yesterday Mr. Palmer and Mr. Boucicault met and finally concluded the arrangements whereby the plan will be put into execution early in September next. Some little details remain to be settled, but the scheme is already sufficiently complete to justify a description of its scope and outline.

In the first place a most important fact is the engagement of Mr. Boucicault, at a heavy salary, to take the entire charge of the school—for such, despite the novelty of all its features—it may properly be called. He will give the candidates and pupils his personal attention and they will therefore have the inestimable advantage of receiving their instructions from the most accomplished stage-manager in the world—a man whose experience and knowledge of everything pertaining to every branch of the theatre is probably superior to that of any other living man. Indeed, had not Mr. Palmer been able to secure Mr. Boucicault's co-operation the idea would have been abandoned.

Mr. Palmer's conservatory will have no lecturers, no corps of professors to teach high-sounding "branches." It will be an actual, working company. In order that an absolute control shall be maintained over the members, there will be no entrance or tuition fees demanded from them. On the contrary, the one requirement of admission will be talent, and every member will be paid a salary. This places the project immediately on the highest plane, and does not tie the hands of its director. The necessity of retaining an unpromising member because he has paid a year's fee in advance cannot possibly arise.

Between now and the early Fall Mr. Palmer will receive applications from candidates for admission, and Mr. Boucicault will examine into their claims and decide upon their eligibility. A sufficient number will be accepted to form a complete working company. Plays will immediately be placed in rehearsal. These will include standard comedies, such as were done at Wallack's, and new pieces whose merit warrants their production. When pieces cannot be entirely cast from the corps, professionals will be called in. A matinee performance is to be given every Wednesday afternoon at the Madison Square during the season. These will be advertised, and it is thought that the result will be both novel and good enough to attract the public. The work of the company will consequently be submitted on a professional basis, and it will receive the serious criticism of the press. Mr. Boucicault expresses no fear regarding the application of this standard of judgment to his beginners. He will direct all the rehearsals, and every person that knows his genius for imparting instruction will readily perceive that a course under him is tantamount to a liberal stage education.

The practical side of the plan is the feature that inspires the widest confidence in it. Here we shall have a notable exemplification of the well-established professional idea that the only place to learn to act is on the stage. The members of the corps will be promoted to the regular company when they have achieved sufficient proficiency.

Mr. Boucicault spoke earnestly on the subject when he was seen by a representative of this journal.

"One principle, which both Mr. Palmer and I agree upon, is that the pupils will receive pay, instead of pay being exacted. They will remunerate the school by pledging their services, and it will therefore be to the interest of the school to make those services valuable and available as soon as possible. Another point worthy of note is that no student will be admitted until by a strict preliminary examination his or her physical and mental qualifications are found to be available for the art. The process of tuition will be actual engagement in performances from the start, and not by way of elocutionary treatment, except in connection with the parts they will be called upon immediately to study.

"Mr. Palmer shares the idea I have always had, that a school is necessary, and that it should be the sort of establishment we have agreed upon. I believe 'hearth-rug tuition is not of the slightest use. Everything learned in a room is devoid of any practical value. I do not take pupils nor have I ever received them in my life. I have always refused. I have, however, taught actors and actresses, and I mean that our young people shall begin as actors and actresses, and not as students."

Letters to the Editor.

MANY FINGERS IN THE PIE.

SAN FRANCISCO, May 31, 1888.

Editor New York Mirror:

DEAR SIR—I rise to a personal explanation. I met your correspondent in San Francisco, J. W. Maxwell, two or three days ago, and was much pleased with him. He is a capital fellow, and, as one can see by reading THE MIRROR letters, one of the best of its out-of-town staff. But that is not what I intended to write. He told me, during our conversation, much to my astonishment, that he had written and sent to you a notice of Said Pasha, a light opera soon to be brought out for the first time on any stage at the Tivoli here, and that he had attributed the libretto to me. I asked him the source of his information, and he said some one on a city paper. I set him right at once, and told him to come to headquarters for information next time. But all of us get left that way sometimes.

The facts of the case are that the dialogue of the opera was written originally by Scott Marble, after which Richard Stahl began his musical composition, and made many changes, until the author would hardly know his work. Some of the music had been composed when I came up here from Southern California a few weeks ago, and Mr. Stahl asked me to write the words of some of the songs, of which he furnished the idea. I wrote two or three, and he was so well pleased with them that he asked me to write some more and re-write two or three others, all of which I did, so as the opera stands to-day, I wrote thirteen of the songs, but not a line of the libretto.

I presume Mr. Maxwell has made a correction before this, but send this on nevertheless. Mr. Stahl has composed some delightful music for the opera, and all the critics who have heard it unite in saying that if the music alone will make a "go," a "go" it will be. Arrangements have been made for the early production of the opera in Chicago, and negotiations are being made for New York and Philadelphia. Respectfully,

EARL MARBLE.

A SUGGESTION.

NEW YORK, June 12, 1888.

Editor New York Mirror:

DEAR SIR—Previous to the last meeting of the Fund I was in hope its proceedings would be sufficiently deliberate to enable to be brought before it what many believe to be a much needed reform. That reform consists in issuing a card of membership in lieu of the present receipt, certifying that the bearer has paid all dues and is a member in good standing, and entitled to the courtesies usually extended the profession.

Managers all over the country complain that their box-offices are invaded for favors by people who claim to be, but are not, members of the profession. The possession of a card and duplication of the signature of the holder, should be a sufficient indication that the applicant is entitled to such courtesies as the house extends to the profession, or at least secure the holder a pleasant refusal instead of a suspicious and sometimes insolent snub.

At present many of the city theatres have a card conspicuously posted at the box-office, stating that applications for favors must be endorsed by some responsible manager. This has led to an unmixed evil in the establishment of a class of city rounders who pass season after season within the city, and who, with their friends in tow, go from theatre to theatre, while the hardworking actor or actress, who has been all the season on the road, is turned away for want of some manager's endorsement. Surely the endorsement of the Fund should be superior to that of any manager, and good standing in the profession be a stronger claim than personal favoritism.

A Fund card will be a protection to managers and an act of justice to members. It, more than anything else, will stimulate a prompt payment of dues, besides giving additional solidity to the association.

Would it not be well for the trustees at their next meeting to take this matter into consideration?

A MEMBER OF THE FUND.

THAT'S SO.

Dear Kind Editor:

Would you please give me space in your paper to publish my letter. I have been on the stage since I was two years old; my brother, sisters and my mamma are also in the profession, and I must say that my profession has never prevented me from going to church. My Brother Frank, who is now with the Kate Claxton Company, and is twelve years of age, and myself are to be confirmed in two or three weeks. While in Boston with the Dion Boucicault Company I attended church every Sunday morning. We belong to the Catholic Church and the Clergymen have always treated us kindly, when we were going away they always gave us their blessing. There are good and bad everywhere, and there are some very good ones in the profession. Yours Resp

DAISY DEANE, aged ten years.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Philadelphia *Item*, to whose wholesale pilferings from these columns THE MIRROR has frequently called attention, continues at its light-fingered tricks. On Sunday last the *Item's* dramatic department contained fifty-six news articles and items stolen bodily from last week's MIRROR and published without credit. My Philadelphia contemporary has neither conscience nor shame. I make it a present of this paragraph to reproduce if it so chooses.

* * *

It isn't always safe to write a criticism on the strength of a preliminary announcement. The *Evening Sun* of Tuesday, speaking of the performance of Called Back at the Grand Opera House the night before, said that C. P. Flockton repeated the success he had made in the original production of the piece. As a matter of fact, Mr. Flockton's name was not in the programme, nor did Mr. Flockton appear at all. The part in question was played by John E. Kellerd. If the *Evening Sun* must procure its notices by proxy why does it not consult the morning papers and avoid mistakes?

* * *

The determination of Robson and Crane to separate and go their own ways after next season is sincerely to be regretted. The partnership was a peculiar one, that seemed to possess all the elements of stability. Both on and off the stage the comedians pulled well together. In their cases union is strength. I think I am quite safe in predicting that divided they will sink into insignificance. Neither Robson nor Crane is a great comedian, but together they have made up for each other's defects and formed a strong team. Unless they change their minds about parting it is pretty safe to say that all their dearly-bought fame as a duo will go to the demnition bow-wows.

* * *

The jolliest sort of style to spend the Summer is that of Edward Sothern and Rowland Buckstone. They hire a cottage with five rooms at the Atlantic Highlands for the extravagant sum of forty dollars a month. An excellent local cook supplies them with all the requisite gastronomic delicacies at a charge of five dollars a week apiece. They are as free from observation as if they occupied a lodge in some vast wilderness, and they wear flannel shirts, smoke pipes, boat, bathe, and let their beards grow in the most negligent manner imaginable.

* * *

The announcement which THE MIRROR makes this week of Manager Palmer's novel plan of establishing a practical school of acting in connection with his theatre next season is of the greatest possible interest. The problem of how to recruit the stage with worthy talent has perplexed not only thoughtful managers but thoughtful observers generally.

A novice goes to a manager for an engagement.

"What have you played?" he asks her the first thing.

"Nothing," she answers.

"Oh, I can do nothing for you. I want people with experience," says the manager.

"But how am I to qualify myself unless you let me acquire it?" says the novice.

The manager doesn't know—nobody seems to know, and so discouragement greets the newcomer at the very outset, however gifted she may be.

Mr. Palmer's corps of young people, under Mr. Boucicault's training, is more likely to solve this problem satisfactorily than any plan that has been either tried or proposed in this country.

A Famous Transcontinental Trip

So many important theatrical combinations now "jump" from New York to San Francisco that the facts and record of fast traveling, contained in the subjoined correspondence, cannot fail to be interesting:

Editor New York Mirror:

DEAR SIR—In a widely-circulated advertising card, issued by Messrs. Charles Scribner's Sons, announcing a series of articles just begun in *Scribner's Magazine* relative to the railways of America, a set of questions and answers is printed, giving interesting data, historical and statistical, as to railway matters generally. One of these questions is this: "What is the fastest time ever made between Jersey City and San Francisco?" The reply given to this query is: "3 days, 7 hours, 30 minutes and 16 seconds, made by special theatrical train June, 1885."

Will you be so kind, on behalf of several friends with whom I have talked about this, to verify these remarkable figures, and to settle the dispute which has arisen, as to who composed the theatrical party on the above-mentioned train? Will you also please give the exact date of the start from Jersey City? I feel sure that many of your readers besides those on whose direct behalf I have written to you, will be interested in any particulars you can give as to the remarkable trip which fixed the record as to transcontinental travel by rail.

Yours very truly,
HENRY S. BLAKE.

By the courtesy of Mr. Charles G. Pugh, the General Manager of the Pennsylvania Railroad, we are enabled to give our readers the schedule of the train referred to, which was that specially taken by Messrs. Jarrett and Palmer in June, 1876, and not 1886 as mentioned in the Scribner papers. The train had Messrs. Jarrett and Palmer and their company on board. It left New York by the Pennsylvania Railroad on June 1, 1876, at 12:40 A. M., and reached Pittsburg at 10:58 A. M., making the run of 438 1-2 miles without a stop in 10 hours and 5 minutes, being an average speed of 43 1-2 miles per hour. It left Pittsburg at 11:05 and traveled over the Pittsburg, Fort Wayne and Chicago system arriving at Chicago 10:19 P. M., making a run of 468.3 miles in 11 hours and 6 minutes including 25 stoppages and four changes of engine, being an average speed of 42.1 miles per hour.

From Chicago it went, via Chicago and Northwestern Railway, to Council Bluffs, leaving Chicago at 10:50 P. M., arriving at Transfer Grounds at 10 A. M., traveling 491 miles in 11 hours and 30 minutes, including 9 stoppages and 4 changes of engine. The average speed was 42 6 miles per hour, but the speed of 62 2 was attained during the run. It then passed over the Union Pacific Railroad to Ogden, leaving Omaha at 10:43 A. M., arriving at Ogden at 10:57 A. M. The run of 1,032 8 miles was made at an average speed of 41 miles per hour, but a maximum speed of 72 miles an hour was attained. There were 22 stops and 7 changes of engine. The arrival at Ogden was 10 hours and 21 minutes ahead of schedule time.

The remainder of the journey was over the Central Pacific line. The train left Ogden at 11:01 A. M., reaching San Francisco at 12:57 noon, by New York time, or 9:43 San Francisco time. The last run of 882 9 miles was made in 23 hours and 45 minutes, at an average rate of speed of 37 miles per hour, including 16 stops, with one engine. The brake shoes on the cars were badly worn on reaching Ogden, and the train was run with hand brakes at a materially reduced rate for 623 miles, as the men were fearful of the train running away down the heavy grades.

The stipulation had been made that the passengers should arrive in San Francisco on June 4 in time to dine. The total distance covered was 3313 5 miles, the actual time of transit 84 hours and 17 minutes, the average speed 40 miles per hour, the stoppages 72 in number, and 20 engines were used. The times mentioned are calculated on Philadelphia time to Pittsburg, Columbus time to Chicago, Chicago time to Omaha, Omaha time to Laramie, Laramie time to Ogden, and San Francisco time to the end.

Miss Jarbeau Jubilant.

Vernona Jarbeau, who closed her season a week or two ago, is probably as happy a little woman to-day as there is in the profession. To a MIRROR representative she said, in speaking of her last season:

"It was wonderful the business we did. Just think. Before we started out with Starlight my manager, Mr. Bernstein, put $10,000 in the bank for us to draw against in case we met with disaster, for everybody told us that we should surely lose at least $15,000 before we made a cent, seeing that it was my first season. Well, instead of that, we have paid every bill against us—printing, advertising, salaries and all, have never had occasion to touch a penny of that $10,000, and as the result of our season can point to a good, big, fat bank account in Philadelphia. We were out forty weeks, and we played three weeks in the Quaker City which is something phenomenal with one play. Our return dates were splendid, and the managers gave us every encouragement. When we go out next season we get still larger terms than this, and they all want us, too.

"Now, then, for next season. In a little while I shall go to Little Falls in this State for a week or two, and then I shall go down to a plantation near Lexington, Kentucky, where I will take off my shoes and be turned out to grass. From there I shall go right out to the city in which on August 20 we open our season, Minneapolis, not coming East at all. We shall, of course, stay out about forty weeks, and nearly all of that time is booked now. From Minneapolis we go West, opening in San Francisco early in September for two weeks. Then we play Los Angeles and all through Southern California. Then we turn our steps this way, playing Chicago election week. We will play two engagements in Chicago and two in Philadelphia, having signed to do that for several years. I am negotiating for an opening here in the Spring, and the chances are, I think, favorable for the success of the play here.

"For my new company I have already engaged Wm. S. Rising, Hattie Harvey, Eloise Mortimer, Amy Brooks, Ethel Vincent, Thos. D. Daly, Martin O'Neill and my mascotte, Clarence Dural. I am also negotiating with Jacques Kruger and others. Jeff. Bernstein will continue to be the manager of the company, Gus Moulton will be the business manager, and W. P. Bown the musical conductor. The two kids have also been re-engaged. For next season I intend introducing any amount of new specialties and new music. I shall also have gorgeous new costumes made by Miss Mooney, of this city, whose work is unexcelled."

In the Courts.

MR. MINER SUES MRS. POTTER.

With the termination of her engagement at the Grand Opera House last Saturday, which concluded her contract for the season, Mrs James Brown Potter, or, as she signs herself, Cora Urquhart Potter, became involved in a lawsuit with her manager, Henry C. Miner. It has been well-known that the relations of the actress and manager were not the most pleasant at times, and therefore the bringing of a suit by the manager was not a complete surprise.

The action is brought in the Supreme Court, and the complaint, which is very brief, charges that the actress is still indebted to Mr. Miner in the sum of $2,838.40, being a balance of money that he loaned her between the first of August and the 24th of last November. The money was loaned to her at various times and in different amounts, until it aggregated $3,838.40. It was given with her promise that it would be repaid, but only $1,000 have been returned, leaving a balance of $2,838.40, now sued upon. The manager makes the following statement as to the payments which he made to the actress: August 1, $1,000; Sept. 1, $1,000 cash; Sept. 21, $1,000 cash; Oct. 4, $300, and Nov. 24 last, $538.40.

Mrs. Potter was indignant, and made quite a scene when she was served with the papers in the suit at the Grand Opera House, immediately at the conclusion of the play on Saturday evening. The documents were finally served, however, after a little excitement. She has twenty days time in which to answer the complaint.

Mrs. Potter's contract to perform under the management of Mr. Miner was made on August 31, 1887, at London, England. By its terms she agreed to play twenty consecutive weeks, from October 31, on the following terms: Weekly salary of $1,400, her expenses, including carriage to and from theatres, to hotels and from depots to hotels; $1,000 for dresses in advance of engagement, all railroad expenses; to give Mr. Miner the option of a renewal engagement for a second season at the same terms and one-third of the profits, and Mrs. Potter to have a benefit at the end of the season, after deducting the bare expenses only.

In a letter written last February Manager Miner expressed a desire to take advantage of the renewal clause, and arrangements were completed whereby a second season of twelve weeks was agreed upon, in accordance with the conditions specified in the first contract, to begin on March 9 last, he consenting to furnish Mrs. Potter with a private living car. That supplemental season terminated on Saturday night. Franklin Bartlett, who is the counsel for Mrs. Potter, looks upon the present suit as entirely unwarranted, and asserted that all differences between the actress and her manager had been settled before the supplemental contract was entered into.

ALLEGED BREACH OF CONTRACT.

Harry Kennedy some time time ago completed negotiations for the production of his play, Lights and Shadows, at the Fourteenth Street Theatre for two weeks, from the ninth to the twenty-first of April last. The contract was made with Manager J. Wesley Rosequest, who subsequently refused to comply with its provisions, but presented The Still Alarm in place of Mr. Kennedy's play. The latter brought suit in the Supreme Court against Rosenquest for breach of contract, in which he claims that he is entitled to an amount of damages in accordance with the seating capacity of the house for the time during which his contract was to run.

As Mr. Kennedy wished to ascertain specifically the exact amount of his damages in order that he could prepare a proper complaint in the suit, his counsel, ex-Judge Dittenhoefer, obtained an order for the examination of Mr. Rosenquest before trial. The manager's counsel made an effort to vacate this order, but were unsuccessful. Then they took an appeal from the order and made an application for a stay of all proceedings until the appeal could be heard, but that request was denied, and on Saturday last Mr. Rosenquest was compelled to appear in court and submit to the necessary examination. He admitted that he had given directions that Kennedy and his company should not be allowed the privileges of the theatre, and he was also required to state the seating capacity of the house and the prices charged.

An Unfortunate Dramatist.

H. Wayne Ellis, the dramatist, seems to have been rather unfortunate in securing a theatre for his benefit, announced to take place on Sunday evening last at the Bijou. If his statement is true—and we have no reason to doubt it—he has either been the victim of a reprehensible misunderstanding or downright injustice. Mr. Ellis says that he called upon Mr. Barton, of the Bijou, a couple of weeks ago, with a view to securing the theatre for Sunday night last, and that the manager voluntarily tendered him the free use of the house. While he could not understand Mr. Barton's generosity, he was nevertheless highly gratified and profuse in his thanks. He, therefore, got out his printing, secured his talent, and everything looked favorable for a good house. Toward the latter part of the week his agent called at the theatre to arrange details, when Mr. Barton disclaimed all knowledge of his proffer, and refused the use of the house.

Mr. Ellis was in anything but a happy frame of mind. However, he called upon Mr. Foote, manager of Dockstader's, and made arrangements for that place. Again he got out printing, with the change prominently advertised. In order that no legal obstacle against the giving of a concert on Sunday night might be sprung upon him at the last moment, he called upon the city authorities late on Friday, and to his dismay he was informed that the house was owing license arrearages and they must be paid before a performance could be given. Mr. Ellis had no alternative but to postpone his benefit concert, which he did until next Saturday night, when it is hoped no other obstacles will interfere to prevent the performance, which, judging from the names upon the programme, should be a good one.

The Greenwall-Bidwell War.

A suit in the United States Circuit Court of Louisiana has been instituted by H. Greenwall and Son, of the New Orleans Grand Opera House, against David Bidwell, the manager of the two rival theatres there, claiming $15,000 damages for a publication of an alleged libelous nature injurious to the Grand Opera House.

The petition avers that the theatre is one of the finest in the South with an auditorium unequaled for magnificence in America; and that it has long been the favorite theatre of the cultivated classes. It also alleges that the defendant was anxious to have renewed his management of it, but the directors were not willing to entertain his bid. On March 1 Mr. Bidwell sent a circular to the profession purporting to be a statement of his reasons for leaving the management. In it he says that it is a club theatre and therefore unprofitable to combinations; that it is the smallest theatre in the city, and that the club members exercise unlimited privileges of the free list. Mr. Bidwell further said that such a theatre was not likely to be desirable or profitable for first-class traveling companies.

Greenwall and Son's complaint states that the circular has led managers of companies unacquainted with the theatre to demand increased percentages or the cancelation of their dates, and that the theatre has and will be put to great loss thereby.

Theatricals Down South.

Jake Tannenbaum is a busy man just at present. "Besides my own theatres at Mobile and Montgomery," he said to a reporter of this paper yesterday, "I am booking, as usual for Knoxville, Chattanooga, Atlanta, Savannah, Macon, Augusta, Birmingham, Columbus, Pensacola, and other cities. Bookings are good, too. Not alone are we getting the standard attractions that we always had, but several new good ones, and the attractions for the earlier part of the season are of a better class than ever before. That is on account of the election. There is not so much excitement down South and the people patronize the theatres instead of going to meetings.

"Among some of the attractions I have booked I may mention Thomas W. Keene, Roland Reed, Henry E. Dixey, Ivy Leaf, Kate Claxton, J. K. Emmet, the Florences, Margaret Mather, Rose Coghlan, Emma Abbott, who comes for a week this time, Sue, Lotta, Annie Pixley and Erminie.

"I shall stay here till the middle of September. The last season in the South was splendid. Before I came here I made a tour of the Southern circuit, and I found that business in almost all the cities had been at least forty per cent. better than that of the season before. As for Mobile, which used to be considered a dead town, it has improved in every possible way. Property has gone up, the population has increased wonderfully, and so has the theatrical business. It is now as good a show town as any in the South, and all good attractions with merit play to as good business there as in other cities.

"We have any number of first-class hotels down there now. The only perceptible effect the Inter-State Commerce Law has had in our vicinity is the withdrawal of free passes to agents."

Professional Doings.

—Milton Roblee goes with Janauschek next season.

—Frederick Warde will close his season at Topeka on June 30.

—Bessie Tannehill has been engaged for A Brass Monkey company.

—Pete failed to "catch on" in Boston, and was superceded by Old Lavender.

—Alice Leigh, of Kate Claxton's company, will Summer in the Adirondacks.

—Dot Harrison has signed with the My Aunt Bridget company for next season.

—Henry Guy Carleton has revised his melodrama entitled The Lion's Mouth.

—Evans and Hoey's Parlor Match closed season on Saturday night at Salt Lake City.

—Frank Mayo will close his supplementary season at Atlantic City, N. J., on the 23d inst.

—James H. Brown has been engaged by J. M. Hill for A Possible Case for next season.

—Mme. Janauschek opens her next season the first week in September at Poughkeepsie.

—Leo Mayer has signed to go in advance of Arthur Rehan's Comedy company next season.

—Marie Lawrence Osgood has been engaged to support Rose Osborne in Fate next season.

—Fred. Dubois has been re-engaged by Gus Pitou as business-manager of Robert B. Mantell.

—William B. Gross has been re-engaged by Gus Pitou as advance agent for Robert B. Mantell.

—Walter Fessler, of the Lost in New York company, will spend the Summer at Greenville, Pa.

—Charles R. Bacon has been engaged by Gus Pitou as business representative for Rose Coghlan.

—Fred. Mordaunt and wife (Marion Fleming) will spend the Summer at their cottage in Long Branch.

—Ed. H. Van Veghten is "playing horse" at Lancaster, Pa.—that is, attending the bicycle meet there.

—Harry Courtaine has signed with Frank Daniels for next season. He will play Dr. Savage in Little Puck.

—David R. Young has closed for the season, and is now in Providence. He invites offers for next season.

—Hermann Ehrent has been engaged as stage-manager of the Michael Strogoff company for next season.

—H. D. Byer, for the past three seasons with Joseph Murphy, is in the city and looking for something to do.

—Tom Maguire, of the Fourteenth Street Theatre, will very likely be tendered a benefit by his friends in July.

—W. E. Kennedy has been re-engaged as business manager of the Highest Bidder company for next season.

—J. J. Spies received from some friends the other day a silver water-pitcher and goblet that now adorn his office.

—Nip and Tuck with Harry Webber, Dore Davidson and Ramie Austin in the cast will be produced at Niblo's on July 2.

—Charles Burke is negotiating with comic opera managers with a view to adopting that branch of the profession.

—Georgie Conalliee, late of The Ivy Leaf company, will spend the Summer in Europe. She is at liberty for next season.

—Neat and useful tablet memorandum books are given away by Lacy and Arthur as an advertisement of The Still Alarm.

—Marion Erle has has been re-engaged for Nat Goodwin's company, which opens its next season at St. Paul on August 28.

—W. H. Compton, formerly treasurer of the Erie (Pa.) Opera House, died in that city last Saturday, and was buried by the Lodge of Elks.

—A Brass Monkey will be given for six weeks at the Bijou Opera House next season. Æsthetic New York is in a tremor of expectation accordingly.

—Percy Tyler, of the Casino company, has signed with C. R. Gardiner for next season for the George H. Adams' He, She, Him and Her company.

—Annie Haines has been engaged by Denman Thompson for the ingenue part in The Two Sisters, which opens its season in Brooklyn on August 20.

—Joseph W. Frankel has finished a musical farce-comedy called High License or Local Option, which is to be produced in Chicago during the latter part of August.

—Bandmann, as Dr. Jekyll and Mr. Hyde, was inconsistently "roasted" by the San Francisco critics. Toward the latter part of his engagement he substituted Narcisse.

—John A. Stevens' Narrow Escape is booked in England, the tour beginning on August 6. Mr. Stevens sails for England this week. W. W. Randall will manage the tour here.

—William Haworth, who made a hit as the Spy in Held by the Enemy, put together a version of the much played Jekyll and Hyde, produced it in Cincinnati last week and made an artistic success of it.

—Mrs Jennie Kimball will take a trip to Europe with Corinne. They are to sail the day following the close of the Boston Museum engagement, about August 1. They will return some time in September.

—Frank Hart, an English prestidigitateur, has been engaged for the George H. Adams' pantomime comedy, He, She, Him and Her. He will introduce among other novelties in scenic and mechanical effects, a new "Black Art."

—The rebuilding of the National Theatre in Philadelphia was begun on Monday morning. Messrs. McElfatrick and Sons, of New York, are the architects, and the design follows the plan of the Broadway of this city.

—Doblin, the theatrical tailor and importer of 854 Broadway, has adopted a feature that should increase the popularity of his business. All garments made by him will be cleaned, pressed, and kept in order free of charge.

—A man representing that he is authorized by the Actors' Fund is going about the different cities of New Jersey engaged in soliciting subscriptions for an art work. The Fund repudiates both the man and the statement.

—Whitman Osgood is at his home in Washington writing a farce-comedy for Amy Ames. The leading character will, of course, be an Irish servant girl. Mr. Osgood is also completing a three-act comedy called Alias Johnson.

—Charlotte Ray has succeeded Frances Field in the Newton Beers' Lost in London company. Miss Field has returned to New York. Miss Ray's last appearance was as Lydia Languish in The Rivals, with Mrs. John Drew's company.

—Among the many notable people that will attend Lavinia Shannon's testimonial on Friday night at Washington, D. C., will be a delegation of U. S. Senators, the Washington Lodge of Elks and the National Rifles.

—The old-time minstrel and manager, J. W. Jackson, sails by the Anchor Line ship on Saturday for London, having accepted a special commission from C. R. Gardiner to engage several novelties for the He, She, Him and Her company.

—The Grand Opera House, San Antonio, Texas, represented by H. Greenwall and Son, will change hands on the 1st prox., T. W. Mullaly assuming the management. Those having dates at this theatre are requested to renew with him.

—Reca Murrilli, who has been absent from New York for one year, performing in San Francisco, returned to town on the 18th of last month. The following day he sustained a fracture of the arm through a fall. He is now nearly recovered.

—Jules S. Murry, at present managing Marlande Clarke's Dr. Jekyll and Mr. Hyde co., is having a new play written, in which he contemplates starring his wife, Nanine Palmer, next season. Mr. and Mrs. Murry will Summer at Asbury Park.

—Maze Edwards will spend the Summer at the Hygeia Cottage, Bath Beach, L. I. Among other professionals who will idle away the hot weeks there are John H. Robb, Lottie Church, William H. West, James C. Roech, Harry Bradley, and others.

—A theatre party of five hundred, in charge of W. F. Butts, the MIRROR correspondent at Waltham, Mass., "excursioned" from that city to Boston on Saturday evening last, to witness the performance of Annette, at the Boston Theatre, by Ullie Akerstrom, who seems to be a great favorite with the Wakhamites.

—A dispatch from our representative at St. Paul, Minn., describes the opening of the People's Theatre there on Monday night as a great success. The house was crowded by a brilliant audience. The performance was received with decided approval, and Mayor Smith came out and made a speech in honor of the event.

—Ashland, Wis., is to have a new $100,000 opera house, built by the Manhattan Insurance Company, after the model of the Broadway Theatre. A. Roeder was in the city last week inspecting the various New York theatres. The Broadway took his fancy, and the new theatre at Ashland will be a reproduction of it on a smaller scale.

—Charles McCarthy's One of the Bravest company, under the management of Harry Doel Parker, closed a successful season of thirty-six weeks in Cleveland, O., on the 2d inst. The next season opens about Sept. 1. Mr. Parker is having new scenery painted for the piece, and promises an even more perfect production next season.

—The question is asked of THE MIRROR whether Clay M. Greene's new version of Uncle Tom's Cabin, to be played in August at the Hollis Street Theatre, Boston, is that for which Frank Mordaunt and Alice Harrison are engaged. It is. C. R. Gardiner is the manager, and he and W. W. Randall are associated in the ownership of the enterprise.

—Charles O. White, manager of White's Opera House, Detroit, and the Standard Theatre, Chicago, arrived in the city with his wife yesterday (Wednesday). He reports a great business at both houses and states that he has already booked time pretty heavily. In spite of that fact he will remain here three weeks, making his headquarters at No. 1147 Broadway.

—A Summer tour is being made by a company headed by F. C. Heubner and Raymond Holmes, which began last Monday at Eastport, Me. The party includes Sydney Cowell, May Louise Aigen, Eleanor Lane, May Stetson, Bertha Livingstone, F. C. Heubner, Charles Canfield, Charles J. Bell, Tyson Power, J. H. Bonney, Charles Wyngate, Harry Reeves, George Alexander, and Raymond Holmes.

—The Jekyll and Hyde fever has reached California, and a new dramatization has been made by Edwin Stevens. Louis Morrison thinks it so much stronger than any other version that he is making arrangements to star in it. Mrs. Robert Louis Stevenson recently witnessed a performance of Bandmann's version at the California Theatre, San Francisco, and seemed pleased with it. But she thinks her husband has much to answer for.

—Newton Beers is annoyed by a statement that he has only acquired a portion of the wardrobe of the late Commodore E. Sheridan. He writes that he bought from the tragedian's widow everything of which the actor was possessed in the way of dresses, music, prompt books, properties, supers costumes, etc. Mrs. Sheridan only retained as mementoes a sword and cross used by her husband in Richelieu.

—A new theatre is being built on the site of the old Opera House at Altoona, Pa., and will be called the Eleventh Street Opera House. J. M. Wood, the Chicago architect, will superintend the erection. It will be formally opened about October 1. The house will be beautifully upholstered and carpeted, and Edison's incandescent lights introduced. E. D. Griswold will be the manager, and is now booking attractions at Taylor's Exchange.

—The importance of Altoona, Pa., as a show town arises partly from the large numbers of persons employed at good wages in the Erie Railroad car shops. The new Eleventh Avenue Opera House there will be very commodious, seating an audience of 1,600, having a stage 36 feet deep, 72 wide and 40 high, and being lighted by electricity, and will be very elegant. Mr. E. D. Griswold will be the manager.

—G. A. Farini, the English showman, has invented an orchestra chair, the back of which is hinged so that it folds down on the seat, and when in this position can be turned sideways with the standard to which it is hinged and which is secured to the floor, so as to have an alleyway nearly the whole width of the chair. Back of the chair is a coat and umbrella rack, and underneath the arm a place for opera-glasses and programme, as well as an inverted hook for the occupant's hat.

—Charles Burke seems to take exception to THE MIRROR'S criticism of his performance in Town Lots, and thinks if the writer had known the circumstances connected with his appearance, and the disadvantages he labored under in trying to present the piece with the amateurs furnished, instead of professionals, he would not have been so severely criticised. He believed the comments of THE MIRROR would do him irreparable injury, and as a matter of justice he thought the causes which induced such an indifferent performance on his part should be known.

—Dan'l Sully's long season will end on Saturday night next in Halifax, N. S. It has continued through a period of ninety-five weeks, and has extended twice across the continent, from Victoria, B. C., to Halifax. Mr. Sully will take a brief vacation at his farm, near Kingston, and will resume work on August 18 in Chicago. Another trip through the far Northwest will then be made, and in November he will produce a new play in San Francisco. Manager W. O. Wheeler will arrive in New York on Wednesday next, and will remain here during the Summer attending to the business details of next season.

—The Dramatic Bureau of the Actors' Fund is reported to be in a most flourishing condition. The following engagements were made through it the past few days: For Among the Pines, produced at the People's Theatre on Monday night—T. J. Herndon, R. F. McClannin, P. A. Anderson, Libbie Noxon and Little Marguerite Fields. For James Herne's company, opening at Boston last Monday night for a two weeks' engagement—Sam Reed; and for Over the Garden Wall, under the management of F. F. Proctor—Dan Mason, Louis Monico, Elsie Gerome, Hattie Haynes, Dot Kingsley and Pet Jordan.

—Going It, a new farce-comedy by Chas. T. Vincent and Kenneth Lee, was tried at Glen Cove Opera House, L. I., Wednesday and Thursday of last week. Miss St. George Hussey, Owen Westford and T. B. Butler, all in Irish characters, made distinctive hits. Going It was booked at Tony Pastor's this week, but owing to the burning of the theatre it could not be produced. Mr. Vincent avers that the piece has proved its claim to public recognition, and he will not produce it again until he has had advantageous offers. He is at present negotiating for its production at one of our principal theatres next season. A Grass Widow will be continued the coming season by Charles T. Parsloe. He will also play On the Quiet, another piece by Mr. Vincent.

—"From the present outlook the season in Rochester, Syracuse and our circuit generally," said Julius Cahn, manager of the Central New York Circuit, "will be one of the most successful that part of the country has had for years. We have the strongest list of attractions booked that ever played through the section and we will play none but the best. No companies that have played in the cheap-priced theatres will be booked. I shall pay particular attention to Rochester. Mr. Lehman is now hard at work overseeing all the alterations in the different theatres and putting them in shape. The Rand Opera House in Troy is undergoing extensive alterations; Mr. Rand will spend $20,000 on it. We shall have the handsomest theatres in the country under our control and we confidently expect handsome receipts."

—Lavinia Shannon, who will make her star debut at the National Theatre, Washington, to-morrow (Friday) evening, has had six years' experience in leading positions with such stars as Maggie Mitchell, Janauschek, the late John E. Owens and others. Her debut to-morrow will be in the form of a testimonial tendered by a number of United States Senators and other dignitaries at present in Washington. Miss Shannon is of pure Southern origin, and comes from an aristocratic family. She is a cousin of the Earl of Dunraven and a grand niece of the last Marquis of Thomond. Her uncle, Pierce Shannon, married the daughter of President Zachariah Taylor. Her father, Joseph R. Shannon, was one of the wealthiest men of New Orleans. Miss Shannon was educated in Louisville and graduated at the Visitation Convent in Washington. During the several years she has been upon the stage she has met with success, rising to leading positions in a comparatively short time. During the coming season she will have an exceptionally strong and select company, and the good wishes of the entire profession go with her in her stellar venture.

—Mrs. W. H. Chippendale (Mary J. Lumden) died on May 26 in London suddenly, after a few days' indisposition. She was born at Salisbury, and made her debut in 1854, under the stage name of Seamon in the Northern circuit, afterward joining the stock company. She made a success as Mrs Major de Boots at Manchester in 1859. She made her London debut under her own name in 1863 in J. B. Buckstone's famous Haymarket Comedy company as Mrs. Malaprop, and she remained in that theatre till 1873. In that year she went to the Court, and in 1878 joined Henry Irving as Martha in Louis XI. She then visited Australia, and on her return again joined Irving's company. She acted Martha in Irving's Faust, and became well known in America during that actor's recent visit to this country. The mention of some of the celebrated roles in which she made herself famous will best explain the peculiar nature of her line of business and her rich comedy humor: Mrs. Malaprop, Mrs. Hardcastle, Mrs. Candour, the Widow Green, and Martha. This notice is but a brief epitome of the thirty years of exceptionally clever and constant hard work she did upon the stage.

The Fund's Anniversary.

Spirit of the Times.

Yesterday, the annual meeting of the Actors' Fund marked the close of the season. The officers, including President Palmer and Secretary Fiske, were unanimously re-elected. They deserve this compliment. President Palmer has accomplished as great a work for the Actors' Fund as Grand Master Lawrence for the Masonic Fund. In his admirable speech, at the Madison Square theatre, he reported that the receipts were $246,301; expenditures $24,583; number of persons relieved, 2,400, including actors, variety people, minstrels, ballet girls, doorkeepers, agents, property men, dramatists and managers. He complained—and the complaint is just—that the West does nothing for the Fund.

The Sun.

The Actors' Fund, for the relief of needy members of the theatrical profession, is a model institution. All the year round it has a full treasury; all its means are derived from its own sources; all the aid it gives is disbursed in secret. The annual report laid before Tuesday's meeting showed that after the expenditure of over $25,000 during the year, more than $40,000 is left on hand. The money is neither taken in nor doled out under the name of charity. It is procured in an orderly way, from the profession at large, and the beneficiaries are unknown beyond the immediate guardians of the treasury. In short, the management of the Actors' Fund, as described by Manager Palmer, is upon the best system that could be devised. It is pleasant to read such a report as that which he has just made.

Sunday Dispatch.

The Actor's Fund held its annual election on Tuesday, and subsequently instituted a sort of yearly celebration commemorative of its purposes and achievements. The election resulted in the choice of the ticket headed by Mr. A. M. Palmer for re-election as president. Indeed, the opposition to Mr. Palmer and his co-candidates was so insignificant that the election was practically unanimous. This is remarkable, in view of the fact that the avowed malcontents in the association had openly declared their intention of making sundry changes in the management of the Fund, and had boasted of their ability to achieve their purpose. When the time for action came, they were completely lost sight of. It is a peculiarity of the Actor's Fund that it has been a bone of contention ever since it was inaugurated, half a dozen years ago. It has caused more grumbling than any one thing connected with the stage. Not that it has been misconducted, but because all of its members could not hold official positions. Fortunately for the Actors' Fund, it is now under the management of men who pay little or no attention to grumblers. They are men of substance and experience, and they unhesitatingly follow the dictates of their judgment. That they have been right as a whole, is shown by the statistics for the year, which show that the Fund is in a healthier and more prosperous condition than ever, and that it has done an immense amount of good in the last twelve months. It is a noble charity and merits the hearty support that has been given it. The celebration, which was held at the Madison Square Theatre, was a veritable love-feast. The house was packed by actor managers, actors and actresses, and enthusiasm pervaded the entire throng.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Items: Mozart Association held their annual meeting 3, transacting principally routine business.—On April 28 a deed of lease was signed with Henry G. Berger for the Academy for five years from the 1st of September next. The price to be paid is $3,500 per annum for the first two years, and $4,000 per annum for the next three years. Mr. Berger proposes to have none but the best attractions.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Sam Small lectured 6 before a large audience on what he terms the "Sins of Society." He uses the word reverend as a protection, comes under the auspices of some church to assist him financially, and then abuses America and her enterprises; cries down every enjoyment; makes every true woman heartsick, and every man indignant. If Sam Small is one of the evils that religion is heir to, some of its true ministers ought to treat him to a carbolic bath.

WEST VIRGINIA.

HUNTINGTON.

Shield's Circus came to good business 4 6. This is the third ten-cent show within three weeks. Season of 1889-9 will be inaugurated August 15 with C. E. Gardiner's He, She, Him and Her co., George H. Adams leading.

WISCONSIN.

MILWAUKEE.

Schlitz Park Summer Theatre: The Summer season of the Hess Opera co. had a very auspicious opening 5 with Mignon, Helen Bertram as Filina, Katherine McNeill as Frederick, Fernando Michelena as Wilhelm Meister, William Broderick as Lothario, G. H. Clare as Laertes, and Emil Sanger as Giarno. The attendance at the opening performance was large and very enthusiastic, and the opera was splendidly produced, the chorus being well drilled and the stage-settings and costumes appropriate. During the balance of the week Faust and Il Trovatore were given with Pruett, Montegriffo, Miss Trautmann, Louise Meisinger, William Mertens and H. Dugenal in the leading parts.

Items: After this week the Park Theatre will be the only place of amusement open; the balance of the theatres wind up their season this week.—The Palace closes 10 with a burlesque co. which produces a burlesque on Dixey's Adonis.—The People's will also close 10 with the Star Specialty co.—Manager Litt has just returned from the metropolis very jubilant over his securing the right, for five years, to produce Tom Craven's English comedy-drama, The Stowaway. Mr. Litt has already secured the services of Ben Teal, who will have charge of the production, and Thomas H. Davis, who has been connected with Mr. Litt's enterprises for several years, to be his acting manager. The piece will have its initial performance at the Walnut Street Theatre, Philadelphia, Sept. 17. Helen Weathersby has been engaged for the leading part. Mr. Litt was also very successful in securing many very good attractions for the coming season at the Academy.—Sherman T. Brown, business manager of the Academy, has received some very flattering offers to manage Fred. Berger's Grand Rapids house, but preferred to remain at the Academy.—"Doc" Wetter, who has been running a Monte Cristo co. on the Pacific Coast the past season, spent a few days of the past week with his many friends here.

EAU CLAIRE.

Opera House (J. E. Case, manager): Annie Pixley played M'liss 6 to a large and delighted audience, and proved that she was still a favorite in Eau Claire.

SHEBOYGAN.

Sheboygan Opera House (F. M. Kohler, manager): The Kate Sternberg Opera co. to L'Ombre, 7, to small but select and very appreciative audience. As Yeoman Miss Sternberg impressed every one with her exquisite singing. Miss Engel has a fine contralto voice, and used it to advantage. Mr. Knight's Dancer Mirosat was excellent, and Fabiola was well rendered by Mr. Davis. Hoffland and Gormley's Tug-and Chorus week of 4, and is drawing large crowds. Two Johns 2 to fair business.

Items: John Mackay, of Courtland-Mackay fame, is in town organizing a co. to play during the Summer.

MADISON.

Turner Opera House (Smith and Steadtfeldt, managers): Stewart's Two Johns to good house, 4. Audience was not very enthusiastic for it expected something better. Saturday, Sam. Annie Pixley, in The Governor's Daughter, to small but pleased audience that has assembled this year. Miss Pixley received several calls before the curtain. The supporting co. was above the average. The co. closes season in Chicago, 25; Webster and Brady's line, 13.

CANADA.

HALIFAX.

Academy of Music (H. R. Clarke, manager): At this theatre King Hadley closed week of 6 to rather slim audiences. Dan Kelly has practically killed the town. As it draws, and will no doubt have crowded houses during the engagement, which is this week.

Lorraine Theatre: The Bowman Star Theatre co. are holding forth here for a season having opened last week.

TORONTO.

Horticultural Pavilion: Gilmore's Band played an engagement of two nights and one matinee to large and enthusiastic audiences. The Philharmonic Society, of which Mr. Torrington is leader, deserves great praise for bringing them to Toronto.

Toronto Opera House (Shaw and Jacobs, managers): Alice in London is playing to good business. Pete Baker 11.

Grand Opera House: Closed this week. Latter part of past week, J. E. Bennet.

HAMILTON.

Grand Opera House (Thomas Kirby, manager): Gilmore's Band gave two concerts in the Palace building 6th to very large and appreciative audiences. The San Francisco Minstrels appeared 9th for the benefit of Manager Kirby. The audience was rather small at the evening performance, but at night the house was full. The company is good and gave a very satisfactory performance. Had they appeared a little earlier in the season they would undoubtedly have had packed houses. J. E. Bennet closed the season 13th.

MONTREAL.

Theatre Royal (Stuart and Jacobs, managers): Florence Bindley in Dot, or the Avenger's Oath, 4, week, to good business. The play is of a blood and thunder order, but it gives Miss Bindley a good chance, which she makes the most of. Her singing and dancing were loudly encored. Otis Turner, as John the German, supplied the comic element of the piece; rest of the cast fair. This week Tyrrell and Reed's Specialty co. Next week Baker and Farron.

The Academy of Music has closed its season.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their advance dates every week, sending them in time to reach us on Monday.

DRAMATIC COMPANIES

Arizona Joe Co.: Hoboken, N. J., June 22—week.
A. Bailey Gay Co.: Rochester, N. Y., June 22—week; Paterson, N. J., 29—week and close of season.
Ada Gray Co.: N. Y. City, June 22—week.
Aldrich Co.: Brooklyn June 22—week; Albany, N. Y., 29-30, Rochester 90-99, Buffalo 99—week.
Among the Pines Co.: New York City June 22—week.
Augustin Daly's Co.: London, Eng., May to the close of July.
Annie Pixley: Chicago, Ill., June 22—two weeks.
A. M. Palmer Co.: Round Lake, Mich., June 22—week.
Bunnell-Vail Co.: Des Moines, Ia., June 29.
Bush-Sires Co.: Norwalk, N. J., June 22—week; Troy, N. Y., 29—week.
Boy Tramp Co.: Brooklyn, E. D., June 22—week.
Barrett's Daughter Co.: New York City June 29—week.
Clara Scott Co.: Reno, N. Y., June 22—week; Hoboken 29—week.
Called Back Co.: New York City June 22—week.
Conrad the Corsair Co.: Chicago, Ill., June 22—two weeks.
Crawford's Co.: Troy, N. Y., June 22—week.
Dark Secret Co.: Los Angeles, Cal., June 22—two weeks.
Dr. Jekyll and Mr. Hyde (George Olser) Co.: Lima, O., June 22, Kenton 23, Mansfield 24, Ashland 25, Akron 26 28, Canton 28.
Dear Bohemia Co.: Chicago, Ill., June 22—indefinite.
Dr. Jekyll and Mr. Hyde (Harlande Clark) Co.: Cleveland, O., June 29—week.
Dr. Jekyll and Mr. Hyde (Gamble, Dickson and Powers) Co.: Ashland, O., June 23-24, Akron 25-26.
Dr. Jekyll and Mr. Hyde (Sidney Bowbett) Co.: Guelph, Ont., June 25, St. Thomas 26, Woodstock 28.
Denman Thompson: San Francisco, Cal., June 22—four weeks; Los Angeles July 9—week, and close of season.
Dan't Sully Co.: Halifax N. S., June 22—week.
Dawn Co.: Boston May 28—indefinite.
Edith Sinclair Co.: N. Y. City June 22—week.
E. F. Goodrich Co.: Grand Rapids, Mich., June 22—week.
Emmet College Co.: N. Y. City, June 22—week; Providence, R. I., 28 30.
Emma Goodrich Co.: Fort Scott, Kas., June 22—week; Lebanon 28—week; Omaha, Neb., 29—four weeks.
Edwin Stuart Co.: Muscatine, Ia., June 22—week; Moline 29—week.
Edward Harrigan Co.: Boston June 4—two weeks.
Edwin Clifford Co.: Houghton, Mich., June 24-25, Hancock 26.
Fanny Davenport Co.: San Francisco July 9—indefinite.
Fred. Warde Co.: Leadville, Col., June 23-26, Denver 28—week; Garden City, Kas., 29, Larned 30, Hutchinson 27, Newton 28, Topeka 29-30.
Florence Bindley Co.: Rutland, Vt., June 24, Saratoga, N. Y., 25, Cohoes 26 and close of season.
Gus Williams' Co.: Stockton, Cal., June 24, Marysville 25, Victoria, B. C., 28-30, Seattle, W. T., 31-22, Tacoma 23, Portland, Ore., 29—week; Walla-Walla, W. T., July 2-3, Spokane, Mont., 6 9.
Grace Hazlep Co.: McPherson, Kas., June 22—week; Hutchinson 28—week.
George J. Curtis Co.: Vinal Haven, Me., June 22—week.
Harrison-Rogers' Dramatic Co.: Minneapolis, Minn., June 24-26, Chicago, Ill., 28—two weeks.
Herne's Drifting Apart Co.: Boston, June 22—two weeks.
Higgins-Keane Co.: Toledo, O., June 22—week.
His Lordship Co.: New York City June 22—week.
Helene Adele's Co.: Elmira, N. Y., June 22—week.
Ida Van Cortland Co.: Bay City, Mich., June 20—week; Alpena 28—week.
J. K. Emmet Co.: Toronto, Can., June 24-26.
J. O. O'Connor: N. Y. City, June 22—week.
Jennie Calef Co.: Hartford, Ct., June 22—week.
Jefferys Lewis Co: Spokane Falls, W. T., June 25; Missoula, Mont., 26; Butte 28—week.
Kindergarden Co.: N. Y. City, June 22—week.
Lights and Shadows Co.: Boston, June 22—week.
Lost in London Co.: St. Thomas, Ont., June 24; Chatham 25, Mt. Clemens 26, Toledo, O., 28—week.
Lottie Church Co.: Washington, D. C., June 22—week.
Lorangee Theatre Co.: Newaygo, Mich., June 22-24
Lizzie Evans: San Francisco, Cal., June 22—three weeks.
Lillian Kennedy Co.: Glens Falls, N. Y., June 22—week.
Little Nugget Co.: Albany, N. Y., June 22—week; Buffalo 28—week, close of season.
Mattie Goodrich Co.: Grand Rapids, Mich., June 22—week.
Mrs. D. P. Bowers' Co.: San Francisco, Cal., June 24-26.
Meyer-Thorne Co.: Liberty Mills Va., June 24-26.
Muldoon Pic Nic Co.: Peru, Ill., June 22—week; La Salle 28—week; Peoria 29—week.
Midnight Marriage Co.: Des Moines, Ia., June 20.
May Bretone Co.: Des Moines, Ia., June 22—week.
Martin Hayden Co.: Newark, N. J., June 22—week.
Natural Gas Co.: N. Y. City May 6—indefinite.
Nellie Walter Co.: Sioux Falls, Dak., June 28-29.
Over the Garden Wall Co.: Brooklyn, June 22—week.
Pete F. Baker Co.: Toronto, Can., June 22—week; Montreal 28-29, Buffalo, N.Y., 29-30.
Reilly-Wood Co.: Portland, Ore., June 22—week; Tacoma, W. T., 28, Seattle 29 30, Victoria, B. C., 30-23, Spokane, W. T., 26-27, Missoula, Mont., 29-30, Butte July 2-4, Anaconda 5-6, Deer Lodge 7, Helena 9-11, Bozeman 12, Miles City 13, Bismarck, Dak., 14.
R. L. Downing Co.: Hastings, Neb., June 22, Omaha 23, Council Bluffs, Ia., 23-24, Dubuque 25, Rockford, Ill., 26 and close of season.
Roland Reed Co.: DuBois, Pa., June 23, Williamsport 26.
Run of Luck: Chicago, Ill., May 28—indefinite.
Ranson Dramatic Co.: Hayward, Wis., June 23-24, Washburn 25-26.
R. H. Baird Co.: Lucknow, Can., June 22—week.
Still Alarm Co.: N. Y. City, May 27—June 30.
Sam (Barrow-Staley) Co.: Toledo, O., June 20-23, Lorain, Ia., 25.
S. H. Barrett Co.: Sioux Falls, Dak., June 23.
Sutherd-Hamilton Co.: Peoria, Ill., June 22—week.
Star Theatre (H. R. Brennan) Co.: Halifax, N. S., June 4—two weeks.
Southern Comedy Co.: Des Moines, Ia., June 28—week.
Two Johns Co.: Eau Claire, Wis., June 25, Chippewa Falls 26, La Crosse 27.
Uncle Tom's Cabin Co.: N. Y. City June 22—week.
Uncle Tom's Cabin (J. R. Smith) Co.: Mount Pleasant, Ia., June 24, Monmouth, Ill., 25, Galesburg 26.
Ullie Akerstrom: Boston, June 4—four weeks.
Ward Comedy Co.: Butte City, Mont., June 22—week; Salt Lake City July 2—week.
Wilson Theatre Co.: Peoria, Ill., June 22—week; Danville 28—week; Terre Haute, Ind., 29—week, and close of season.
Zitka: Buffalo, N. Y., June 22 week; N. Y. City 28—week.
Zozo Co.: Amesbury, Mass., June 24, Lynn 25-26.

OPERA AND CONCERT COMPANIES

Baumgartner Family: Calgary, Man., June 28.
Boston Comic Opera Co: Marquette, Mich., June 22—week.
Bennett-Moulton Co. No. 2: Indianapolis, Ind., June 22—week.
Corinne Co.: N. Y. City June 28—week.
Conried-Hermann Opera Co.: St. Louis, Mo., June 24—indefinite.
Carleton Opera Co.: Baltimore June 24—indefinite.
Duff Opera Co.: New York City June 24—indefinite.
Dunlap Opera Co.: Chicago, Ill., June 24—indefinite.
Grau's Opera Co.: Washington, June 24—week.
Gilmore's Band: Davenport, Ia., June 22—week; Kansas City, Mo., 28-29.
Hyer Sisters' Musical Co.: Coney Island (Cincinnati), O., June 22—week.
Lyceum Opera Co.: Washington June 24—indefinite.
Mexican Band: Danville, Ill., June 24, Lafayette, Ind., 25, Indianapolis 26, Chicago 27—two weeks, thence to Paris, France.
McCaull's Co. (No. 2): N. Y. City June 22—indefinite.
McGibeny Family Concert Co.: Washington C. H., O., June 29.
MacCollin Co.: Akron, O., May 28—three weeks' Cincinnati June 18—sixteen weeks.
Madiy (Casino) Co.: N. Y. City, June 22—indefinite.
Mohr Family: Evart, Mich., June 23-24, Luther 25-26, Branton 28, Kaleuska 29-30, Petoskey 31-22, Harbor Springs 23, Cadillac 24-26.
Mulaosky's Spanish Opera Co.: San Francisco June 22—indefinite.
Puck Opera Co.: Los Angeles, Cal., June 28—week.
Rouch-Lansing Bellemoreb: Fremont, Neb., June 24-25, Blair 26.
Schofield Grand Concert Co.: Big Rapids, Mich., June 28—week.
Wilbur Opera Co.: Boston May 28—indefinite.

MINSTRELS.

Dockstader's Minstrels: San Francisco June 22—two weeks.
Lew Johnson Minstrels: Santa Barbara, Cal., June 24-25, San Luis Obispo 26, Santa Cruz 28, Salina 29, Watsonville 30, Hollister 31, Gilroy 22, San Jose 23.
San Francisco Minstrels: Clinton, Can., June 28, Seaforth 29, Stratford 30, St. Marys 31, Berlin 22, Guelph 23, Preston 23.

CIRCUSES, ETC.

Barnum's Circus: Chicago, June 22—week.
Bristol's Equine Show: Westerly, R. I., June 25-26, Boston 28—indefinite.
Forepaugh's Circus: Holyoke, Mass., June 24, Palmer 25, New London, Ct., 26, Norwich 28, Willimantic 29, Rockville 30, Southbridge, Mass., 31, Worcester 22, Natick 23, Boston 29—week.
Frank Rogers' Wild West Show: Horseelleville, N. Y., July 24.
Foster-La Mesa Circus: West Cliffe, Col., June 24, Salida 25, Buena Vista 26.
Grand Circus Royal: Providence, R. I., June 28—week.
Howe's Circus: Chesley, Can., June 24, Lara 25, Winston 26.
Hoffing's Circus: Hawley, Pa., June 23-24.
Irwin Bros.' Circus: Amsterdam, N. Y., June 28-30
James Robinson's Circus: Paducah, Ky., June 28.
Lee's Circus: Hartford, Conn., June 22—week.
L. J. Duchaire's New London Railroad Circus: Dubuque, Ia., June 22—week; Clio on 28-30, Lyons 31-23, Cedar Rapids 25 27, Marshaltown 28 30, Des Moines July 3.
Miller-Freeman Co.: New Bedford, Mass., June 23-24.
Orrin Barnes's Circus: Tiffin, O., June 24, Carey 25.
Richard's Circus: Council Bluffs, Ia., June 24 26.
Sells Brothers' Circus: St. Cloud, Minn., June 26.
Sells's Circus: Cincinnati, June 4—indefinite.
Walter L. Main's Circus: Mifflintown, Pa., June 24, Newport 25.
Wallace and Co.'s Circus: Amsterdam, N. Y., June 25, Rutland, Vt., 23
Wild West: Erastina, N. Y., May 30—indefinite.

VARIETY COMPANIES.

Andress' Carnival Comb.: Joplin, O., June 22—week.
D'Esta Curley Co.: Dover, Del., June 23-24, Seaford 25-26.
G. E. Rich Show.: Claremont, N. H., June 24-25, Windsor 26.
Kellar: Boston June 22—indefinite.
Lily Clay's Comb: N. Y. City, June 4—four weeks.
Locke Long Comb.: Wayne, Mich., June 24, Belleville 25
Mitchell's Variety Comb: Knoxville, Tenn., June 23—week.
Prof. J. E. Kennedy.: Ludington, Mich, June 22—week; Manistee 28—week.
Reno Comb.: Ottawa, Ia., June 23-24
Stern-Ruchrer Comb.: Montgomery, Ala., June 22-24.
Sawtelle's Co.: Albion, N. Y., June 23-24, Medina 25-26.
Shay and Co. Comb: Walnut Hills, O., June 22—week

Sig. Bosco: Westville, N. S., June 23-24.
Topack Steele Co.: Montreal, Can., June 22-26, Toronto 28-23.
Vienna Lady Fencers Co.: N. Y. City June 22—indefinite.
Whitney Family: Camden, Mich., June 24, Fremont, Ind., 25, Angola 26
Zera Seaman Co.: Mt. Vernon, Ind., June 22—week.

Monsieur Scribe's Ransom.

The illustrious M. Scribe, the world renowned—he who, for having filled the reign of Louis Phillippe to overflowing with vaudevilles, had his breast starred with more decorations than the heir apparent to a mighty empire—M. Scribe had lunched. A few Park oysters, a salmis of snipes, a tempting salad garnished with truffles, the slighest possible dessert, a fragrant cup of steaming Mocha, with just a few drops of cognac, mellow to a charm, this dainty meal had sufficed to refresh the great writer after his fatigues of the morning, and to fortify him for the labors of the afternoon.

At its conclusion he had left the table, passed into his study, seated himself at his desk, directly in front of his own bust, whose marble eyes regarded him complacently, divided a sheet of white paper into four vertical columns, in which he had rapidly inscribed the following lines:

Celle que j'aime
M'aime moi-même!
Plaisir divin,
Bonheur suprême,
Je touche enfin
Sa belle main . . .
O joie extrême!

Then, having rung the changes on the intoxication of love to his heart's content, he threw himself back in his arm-chair and let fall his hand on a copper call-bell which stood not far from his inkstand. His valet de chambre answered the call—a valet de chambre, who, having in his day played leading gentleman on the most noted stages of Augoumois and Saintonge, had preserved the plastic limb and haughty lip which the world has a right to expect of the domestic of a man of genius.

"You may show them in," said the master.

Since early morning the door-bell had been resounding and solicitous callers had been crowding into the ante chamber. They it was who were at last to be "shown in."

And now commenced a defile of poor devils who advanced with palpitating hearts to implore of the great man his influence, a favor, a charity—old college comrades, sons or fathers of actors, prompters, ushers, debutants who had committed dramas, vaudevilles, or even tragedies, and who fancied M. Scribe had nothing better to do than read their manuscripts. They came and went—came and went. He received this motley crowd without stirring from his chair, his eyelids half closed, his gestures languidly lofty.

"Is that the end?" he inquired at length of his domestic, when it seemed to him that the usual number of applicants had passed before him.

"One more has just come, sir, who insists upon seeing you."

"Let him enter. But no more after him."

The last comer was ushered in. He was a man of some five and thirty years, tall and lank, but powerfully built, square shoulders, and large bony hands, which were particularly noticeable for the ball-shaped ends of the thumbs. His face might have been called handsome but for the prominence of cheek and jaw-bones, which imparted a strikingly brutal air. His eyes, almost concealed, glowed like little sparks beneath the projecting brows and myriad wrinkles of the eyelids. Assuredly, this individual was not commonplace. M. Scribe felt an involuntary shudder on perceiving him. It seemed to him that he was at last face to face with one of the numerous brigands with whom he had peopled his comic operas. But what a foolish idea, after all! For the unknown presented himself with irreproachable politeness. A brigand? No! At worst some poor unfortunate possessed with the unhappy idea of gaining a livelihood under the auspices of Melpomene, which unkindly muse, up to the present, had refused her assistance, judging by his threadbare coat, his gayly colored foulard, which served as collar and, perhaps, shirt as well, the worn knees and fringed hems of his pantaloons and his shoes distorted by old age and gaping at every seam. Beneath all this misery there lurked a pride which had refused to "knuckle under." His gestures, all courteous though he was, smacked of the grandiose; he drew up his shoulders and tossed back his long locks haughtily. Bowing, without a word he withdrew from under his arm a rolled manuscript, and handed it to Mr. Scribe.

"Here, sir," he said, "is a drama. I would be infinitely obliged if you would kindly take it under your protection and recommend it to some theatrical manager."

And as M. Scribe took the roll of paper and removed the string which bound it, he added:

"I do not ask you to judge it at once. I prefer that you should read it at leisure; I will call again in a few days."

"No, no," said the illustrious vaudevilliste, "I can give you my opinion at once. Read it? Do you suppose I have time to read everything which is brought me? At the theatre, you see, there are certain inviolable rules which can never be neglected, and I am sufficiently experienced in this sort of thing to see at a glance if these rules have been observed, and consequently if the piece be practicable."

The drama now lay open before him. He read the title and exclaimed:

"Merovee! Merovee! Badly chosen subject! Execrable subject! How can an audience be expected to interest itself in Merovee? No manager would accept a Merovee."

"Nevertheless, Shakespeare wrote several historical dramas whose fame has lasted to the present day," replied the other in a voice unmoved by the master's criticism, and a faint smile, thoroughly impertinent, played about the corners of his mouth. This smile escaped Mr. Scribe's notice. He continued:

"Shakespeare was Shakespeare! And you—you are—"

"Lacenaire, only Lacenaire. But other times other names, you know. Everyone's name can't be Shakespeare."

Mr. Scribe paid no attention to this reply. Lacenaire was not yet the relentless murderer whose name was destined to become as famous as his own, and to rest with bloody vividness in the memory of man between the Cartouches of the past and the Pranzinis of the future. He tranquilly turned the leaves of the manuscript and declared:

"Six acts! No one writes six acts! Six tableaux are allowable, but *never* six acts! But, my friend, you have not the slightest conception of the theatre! And I find but four scenes in the first act! You call that *action?* At the theatre you understand, action is the law of laws! The theatre can no more do without action than bread without flour! Action is its life! Read my plays, sir! There you will find out how to put a subject on its feet.

So saying, he rolled the manuscript, tied it carefully, and extended it to Lacenaire with these words:

"Study! work! dig! Write me something else! As for this, I can make nothing of it. I don't see how I can recommend it to any manager."

Lacenaire, however, instead of taking the proffered roll, placed his hand over the call-bell and drew from his pocket a loaded revolver.

"Alas, sir!" he exclaimed, in a cutting, ironical and menacing tone, "then there is nothing left for me but to blow out my brains, here in your presence, for the drama was my only hope. I had worked on it a long time—many years—and I counted upon it to relieve me a little from want. I have a wife and children whom I cannot support. I have reached, I confess to you frankly, the last degree of misery."

M. Scribe glanced at the door. It was closed. Impossible to call. Impossible, also, to ring, as the bell was beneath the hand of the assassin. Here was a case where the cards must be skilfully played.

"But, sir," he ejaculated, forcing himself to control his emotions, "if I cannot recommend your play I can at least aid you with my purse. What sum would relieve your present embarrassment?"

The other only continued to play in an inquieting manner with his revolver, which was aimed full in the great author's face. He answered not a word.

"Better still," continued M. Scribe, "here is the key of my safe!" and he pointed out, in the corner of his study, a magnificent strong box into which a host of vaudevilles and operas had poured their tributes: "Take as much as you have need of."

Lacenaire took the key approached the safe and asked:

"What is the combination?"

"Piment, P—I—M—E—N—T," replied M. Scribe as indifferently, to all appearance, as though giving instructions to his secretary.

He remained in his chair, not once turning his head toward his strange companion; he even carelessly hummed:

Plaisir divin,
Bonheur suprême,
Je touche enfin,
La belle main,
O joie extrême!

A more gallant victim could scarcely be conceived. But his hand trembled feverishly and his face was as pale as that of his bust.

Lacenaire quietly took what he wished, closed the safe, locked it with the same combination, returned to M. Scribe, gave back the key with a profound inclination, and showing him the banknotes between his fingers.

"Four thousand louis is the sum of my indebtedness to you, sir," he said. "You are rendering me a service for which I shall be forever grateful."

Thereupon he bowed, took up his MS. and left the house, wafting from the tips of his fingers a familiar salute to the ex-leading gentleman of Saintonge, who rose as he passed through the ante-chamber.

* * * * * * *

Six months later M. Scribe learned through the newspapers of the atrocious murder of the "White Horse Alley," in which the leading role was sustained by Lacenaire, who soon afterward expiated his crime upon the scaffold.

"Say what you will," he insisted, recounting this story to his friends, "that would have been my fate, too, on that memorable day had I not had the wherewithal to pay my ransom."

Percy Lorraine.

"After life's fitful fever she sleeps well"

Out of this old time-tired world,
Into the world afar,
Where confines lay
So the dreamers say
Beyond the uttermost star.

Out of a world, of infinite pain,
To a world of infinite rest,
So fold her hands
On the soft white bands
That cover the pulseless breast.

Out of a world she found too hard
To a world of infinite bliss—
God knows best
And He sends His rest,
To the soul too weary for this.

JESSIE LEE RANDOLPH.

Dr. Jekyll and Buffalo Bill.

Although Art and Nature are relative in a sense, there is a vast difference, as every one knows, between them. A striking illustration of this can be found in a comparison of the impressions received from the two performances of Mr Mansfield's Dr. Jekyll and Buffalo Bill's Wild West.

Last week I witnessed Mr. Mansfield's interpretation of the role, which he renders so hideously fascinating, and I went home with every nerve tingling with horror, uncertain whether I had just come from some realm of magic or whether I had but recently awakened from a terrible nightmare. Sitting out the play, I failed to discover one beautiful idea or one pleasant or elevating impression. I bow to Mr. Mansfield's genius, but I think he would be doing a kindness to the play-going public if he would bury his dual-role in an oblivion too deep for resurrection.

The evening following I had the pleasure of seeing Buffalo Bill's—performance, shall I say? No; perhaps show would be better. On leaving I felt that I was wiser than before. I had not only learned something of the habits and life of a portion of my own people, but my heart was filled with a generous enthusiasm for the bravery and suffering of those early settlers in the West, which were so vividly brought to my mind by what I had seen. Those rough heroes have indeed paved the way for advancing civilization, and deserve the tribute of at least a grateful remembrance. The living pictures before me that evening were equally pleasurable and instructive.

While at Erastina I thought of the horror of the night before and could not help marveling at the difference between the people in attendance and those who had crowded the Madison Square Theatre. There they were everything that is expected of New York's best circles, while here they were—well, different; so different that one could scarcely realise that there was a trip of but little more than three-quarters of an hour between the two places of amusement.

Perhaps the explanation for this is that Art unfurls her banner in one place, while in the other Nature seems to clothe everything with a mantle of living freshness much more readily understood by the average mind. On looking around green trees, with their waving foliage, meet the eye. Above, the starry heavens seem to bend in benison over all. In front a pageant of living pictures, with glow worms for footlights dancing in the grass almost at one's feet.

Perhaps there is too much nature here to attract any but the masses. Be that as it may, to go back from where I started, I think Mr. Cody's Wild West is a better performance for man, woman and child to witness than the other, where only the dark and incomprehensible are seen.

MINNIE DUPREE.

A New Theory Expounded.

A wail is going up that the drama is degenerating—tragedy and comedy alike. Irving is scored for making Faust a spectacular show; and Frank Mayo complains that the era of "Rag Babyism" is upon us. The legitimate starves and "rot" dines sumptuously. Certain managers allege that play-goers will no longer witness a performance which requires them to think, that they insist upon being merely amused, and that, too, with the cheapest kind of dramatic fakes. They would produce good plays if they could, but they are business men, not teachers; it is bread and butter, and "rot" pays. The intelligence, the culture, refinement of the play-goer, it is asserted, is on the decline; it is not education they will pay for, but amusement—amusement of a cheap sort, and accordingly it is given them.

Out of this condition of things comes the most dismal forebodings; the pulpit, the press, the box office all predict the triumph of "rot."

They are wrong.

The drama is not declining; it is in the throes of a new birth. To the dramatist and the actor is just opening an era of unexampled prosperity, of power, of the brightest genius.

Never till now has it been possible to produce pure dramatic literature freed from all encumbrances. Never till now were playgoers enlightened enough to receive such. What is the drama? It is literature in action—not in words, but in action. It appeals not to the ear, but the eye.

A tragic play is not tragic words, but tragic situations. A comedy is not wit, but humor. Words are necessary but as the painted scenes, the properties, the costumes, merely aids to give expression to the situations. In no other age has it been possible to give expression to this truth; but now it is forced upon us.

The playgoers have taken the bit in their teeth. They are not too trivial to appreciate beautiful thoughts, but for ten cents they can buy a book which contains finer language than any play.

This is a reading age. The public is surfeited with word descriptions. It does not object to being made to think, but, if the drama would retain its favor it must employ other tools than words. The public is in revolt. It will no longer go to hear a tragedian recite a tragic passage, but it will go to see him act a tragic scene. It will not go to hear a comedian render a witty line, but it will go to see him portray a humorous situation.

All honor to the author of A Rag Baby! He was the first to stumble upon the fact that the play-goer no longer cares to hear. A Rag Baby is "rot"—but it is action; it is senseless, disconnected, incoherent action, but it is action—pure action.

It is not a sign of the degeneracy of the drama; it is the first rude effort in a new science. It is the stone age of the new drama.

We have A Rag Baby because the first artificers in a new art always do the easiest work; and it is easy to create "rot." We have A Rag Baby because, to portray the human passions, to portray humanity, to portray true comedy by action alone, requires an exquisite genius—genius of a kind the world has not hitherto successfully developed. The nearest approach to it is found in the works of Sardou, and in Jim the Penman.

It has not been developed because there has been no unmistakable demand for it. It is only lately that literature has become so universal, so plentiful, so cheap. Until recently the play-goer was satisfied with novel descriptions. It has not been developed; but it will be. A persistent demand will always produce its own supply; and the drama is imperative, universal, piteous. Why do Augustin Daly and his imitators, in their staging of plays, keep their actors incessantly on the move? What is the meaning of this new departure called realism?

What is the meaning of the undue importance given to tanks, to lights, to scenery, to costumes, to the ballet? It is simply a frantic endeavor to give an appearance of action to plays which are made of words. The whole dramatic world is on its knees praying for its deliverance. And some day there will arise a poet in whom the imagination of the eye is developed to a high degree, who will look into the heart of humanity and portray what he sees there without the clumsy use of descriptive words.

He will found the new drama, and into his lap will be poured honor and the wealth of the nations, for he will speak in an universal language—a language which can be *seen*. Then will the work of the actor reach a height hitherto unattained, for it will be, not to recite but to act.

GEO. W. WALTHEW.

Ada Melrose left the Chip o' the Old Block company on Saturday night, her part in the play being taken in Harlem on Monday by Ollie Archmore.

It is stated that J. M. Hill, who desires to secure Frank Mordaunt for Helen Berry's support, has offered Charles R Gardiner, to whom the actor is under contract to appear in the big revival of Uncle Tom's Cabin, $1 000 in cash to release him. It is also stated that the proprietors of the enterprise have sent out an offer of an enormous salary to John Gilbert to play in Uncle Tom's Cabin.

The fiftieth performance of Nadjy at the Casino on the 30th inst. is to be most appropriately celebrated. A programme of new music will be heard on the roof garden, while a Swedish Quartette just from Copenhagen will make its first appearance and sing a number of popular National Volk songs. Messrs. Powers and Solomon will interpolate new topical verses, while an elegant souvenir of variegated satin and brass will be presented to the audience.

Gleanings of the Week.

Frank B. Murtha, manager of the Windsor Theatre, is a man whose head is not entirely occupied with his own affairs. Although not an officer of the Actors' Fund he takes quite an interest in its doings, and in speaking of that part of President Palmer's speech of last Tuesday in which it was stated that the trustees had adopted a plan whereby all memberships would fall due on the first day of July in each year, he said: "In my humble opinion there is a way of arranging the payment of dues much better than that. Now you have them fall due right in the middle of the Summer season, when many actors are either out of town or else out of pocket. If they have money they know they may need every penny of it before they begin an engagement, and if the Fund receives their money it is perhaps grudgingly given. The plan I would propose is the payment of the dues in the very middle of the season between Christmas and New Years, say when the bulk of the profession is employed and when the payment of a couple of dollars is not felt. Blanks might be printed and sent to every theatre in the United States, with a request to the manager of the house that he present them to the manager of the company to be filled out, and the money sent to the Fund. In this way I believe many names would be added to the membership list. Of course, the evil-minded among us might say that this would give the managers of certain combinations a chance to confiscate money belonging to the Fund. This could be overcome by having the names and amounts received from all companies printed in THE MIRROR, and in this way if any one could be found small enough to run away with the money, he would be found out and tabooed by the entire profession."

Seated on the stage of the Madison Square Theatre during the Actors' Fund celebration was Horace McVicker. He listened attentively to what President Palmer had to say regarding the fact that no benefits for the Fund ever took place in the large Western cities despite the fact that in the calls for aid that part of the country was as well represented as any other. Turning to a friend near by who ventured to ask whether there would not be a benefit in Chicago next year, he said: "I've tried two or three times during the past season to get up a benefit in our city, but it seems useless, and I'll tell you why: This is the headquarters of the profession, and by the time actors and actresses get to Chicago you learn that they have played for the Fund in one of the Eastern cities before they arrived. That's the way it is with Mrs. Langtry, and that's why the affair falls through. The question of benefits to the Actors' Fund is not a question of towns. It is a question of the entire profession of the United States. If you get to talking about places and the average amounts of money received from benefits compared with the requests for aid, how does Manchester-by-the-Sea stand? There is probably never a request from that place, and yet it sent in the second or third largest sum received from benefits the past year. It is not the public that give these benefits; it is the profession. The public be——; excuse me. But they do not act charitably in the matter. They simply pay a big price to see a big show. Again, it is not the locality that asks for aid. It is the profession, and if the applications come from Chicago, St. Louis, San Francisco and other Western cities, ten to one they emanate from actors who belong to New York, for, as I said before, nine-tenths of the actors of this country belong here. The benefits to the Fund depend neither on the place, the managers, nor the people. They depend on the actors."

A practical joke was played by Edward Sothern and J. W. Pigott not long ago on a grumpy hotel guest who happened to occupy a room adjoining theirs. The old fellow had been complaining of the noise the two actors made when they came home from the theatre, and so it was determined that he should be given a treat. One night, a little past twelve o'clock, the pros. sat down at the table in their room. On it they had placed a large number of plates and glasses. First they made sure their crusty neighbor was in his apartment, and then they proceeded to produce in most realistic style the noise and jollification of a big dinner-party. First Sothern would get up and make a speech, at the same time stamping his feet and clapping his hands to personate several other people, while Pigott would rattle the dishes, jingle the glasses and shout "Hear! Hear!" Occasionally, to heighten the illusion, Sothern would go to the door and apparently bid one of the party good-night, tramp noisily down the stairs, and re-enter the room softly, while Pigott, his hands, feet and voice all engaged would shout adieus from the interior of the room and inquire of a score of imaginary persons what wines they liked best. In this way fully two hundred imaginary guests departed from the little room, while the old man next door, thoroughly tired out and disgusted at his vain attempts to go to sleep, paced the floor in despair. Finally, when the actors began to get tired, and the sun was saying "good-morning," a halt came. The last guest was seen off, and the young men retired. In the morning the old man gave up his room and left the hotel in high dudgeon. Thereafter Sothern and Pigott came in as late and made as much noise as they liked.

An actor, who is most apt in voicing the sentiments of his brethren, was leaning against one of the pillars at the Fifth Avenue Hotel entrance when a reporter passed the other day. "I was just thinking," said the actor, "of the saying about the dirty bird dirtying its own nest, in connection with the playwrights who hold up the actor to ridicule. I remember, not many years ago, seeing a farce in which stranded actors were represented walking the ties and stealing sandwiches at a railroad station. The public already has none too good an opinion of the actor. If we do not try to elevate him in public esteem, we should at least give him his due, and not try and pull him down."

A debut that will doubtless create some excitement in Washington and Philadelphia society circles shortly is that of Mignon Arlington. Miss Arlington's real name is Mrs. Madison Rush Calvert. She was born at West Point in 1866. Her father was an army officer stationed at the post at that time. While quite young she was married to Madison Rush Calvert, paymaster in the Navy. Beginning when she was fourteen years old Mrs. Calvert often took part in amateur theatricals and since her marriage she has played at Albaugh's and other places in Washington, besides appearing in several Southern cities. Her husband is a grandson of the Hon. Richard Rush, of Pennsylvania, who has occupied many prominent diplomatic positions under the government, and he is also a direct descendent of Lord Baltimore. Mrs. Calvert has been a great favorite in Washington society for the past few Winters, and as she is said to be young, pretty and talented, there seems little reason why she should not stand some chance of success in her undertaking.

"There are quite a number of ways in which a boy can be spoiled," said the treasurer of one of our theatres, yesterday, "but of them all I think the easiest is to put him in a box office. It does the work effectually and irretrievably. If you want to turn out a young man so that he will be fit for nothing in the future but giving out reserved seat tickets and making change, just stick him into one of our box-offices and close the door. Whether it is the atmosphere, the associations, or the monotony of the work, which gives no opportunity for the use of any little brains that the youth may possess, it is a fact that he is useless for any other avocation, and if it were for me to say I wouldn't give him $10 a month for his services away from a playhouse."

Mr. Greenwall, of Texas, is quite confident of a good year in his section in spite of the Presidential election. "The season up to about the middle of January is filling nicely," he said to a reporter, "but the latter part is not so promising. I can't imagine the reason unless it is that managers are holding off until they see how things go. I can get plenty of a certain class of attractions, but it's not the class I want. The Presidential election will not interfere much with us theatrically. There isn't as great an interest taken in it down South as there is here. I have a better line of attractions for the South than I have had for some time—equally good, if not better, than last year. Included in the companies that visit us are McCaull's Opera company, the Florences, Bartley Campbell's Siberia, J. K. Emmet, Carleton's Opera company, Kate Claxton and the Kiralfys. My New Orleans time is pretty well filled. I have only four weeks open there."

S. Miller Kent, now playing in His Lordship, and who was last season in the Jim the Penman company, is quite enthusiastic over a new play he secured in Philadelphia. The author's name he does not choose to reveal. The plot bears a general resemblance to that of Fedora, though there is little similarity in the details. To a reporter of this paper Mr. Kent told the plan of the play briefly, and then said: "It is a four-act society drama, and I am so taken with it that I shall produce it at a matinee here within a couple of weeks either at the Standard or Madison Square Theatre, and with a cast so strong and surroundings so effective that I do not see how it can possibly fail of making a success. The play is an adaptation from the French. The scene is laid in Paris. My part, I think, is a phenomenally effective one. It is a dual role. I play two brothers—one of whom is killed in the first act. I am looking about now for a strong leading woman, and I have already engaged Charles B. Welles, Charles Bowser, Lillian Chantore Lysander Thompson, Cyril Scott and Lawrence Manning. If the play makes a hit it will probably be put on the road next season."

"The first season of the Lyceum Theatre stock company closes on Saturday night," said Daniel Frohman, "and I shall start from this city with the entire company on July 8, going direct to San Francisco, and opening at the Baldwin Theatre on July 16, for four weeks. St Louis, Chicago, Philadelphia, and Boston will be played on our way back, and we shall open the Fall season after the run of Mr. Sothern's play. Mr. Sothern begins here the 11th or 13th of August. The piece is not quite finished, but the staff is at work on the scenery now."

H. B. Lonsdale arrived in this city on Friday last from England, by the *City of Berlin*, after an absence of seven weeks. "I went over principally to see my parents," he said to a MIRROR interviewer, "though at the same time I took a commission from Harry Miner to place Paul Kauvar in England. The result was two offers—one from Augustus Harris, of Drury Lane, and one from Mr. Kendal, of the St. James. Since I have been over the Galtes, of the Adelphi, have also written for it. About the funniest thing that I saw while in London was a burlesque of Ariane, the play that Mrs Beerbohm Tree is playing in. It is called Airy Annie, and is presented by Willie Edouin. It plays for an hour, and has made a great hit. I hardly think, though, that it would be suitable for America. I do not know yet what I shall do next season, but it is probable that I may be connected with the production of Mrs. Frances Hodson Burnett's dramatization of 'Little Lord Fauntleroy,' the American rights of which have been purchased by T. Henry French."

Advantages of Fund Membership

The Actors' Fund Trustees are about sending a postal-card broadcast among the profession, on the back of which are set forth some of the advantages of being a member of the Actors' Fund Association. There are so many advantages in belonging that they cannot be enumerated in the small compass of a postal, but the four following are the few selected as being perhaps the most conspicuous of the lot:

First—You secure registration, without further payment, in the best Dramatic Bureau in New York. The action of this Bureau is always subject to revision by a committee of which Louis Aldrich is Chairman. The object of the Bureau is to help worthy actors or actresses to good employment.

Second—You get a voice in conducting the affairs of the association.

Third—You have the free use of the reading room of the association, at 145 Fifth avenue. When the Fund Building is purchased, as it will be shortly, it will have a fine library and many other attractive features.

Fourth—But, above all, you contribute your mite toward the support of an institution which cares for your brother and sister artists in sickness and in death.

The dues are only $2 a year. They are payable on the first day of July annually. It is strange but nevertheless true, that a great many actors and managers who are not precisely indifferent to the Fund's work, fall through negligence to assist and support it by becoming members of the association. All that is necessary to join is to send $2 to B. A. Baker, assistant secretary, 145 Fifth avenue, with full name and address. In sending money from a distance procure a postal note, post-office or express money order or register the letter containing the cash.

Gossip of the Town.

George Herbert Leonard sails for England on Saturday.

The season at the People's closes on Saturday night.

Mrs. Sol Smith has been engaged by Richard Mansfield for his company.

Nat Goodwin will probably play an engagement in London this Summer.

Little Etta Weaver has been engaged for Richard Mansfield's company.

Herbert Sackett has signed with Frank Curtis for Harbor Lights next season.

Harry Braham has been engaged as musical director of the Star Theatre for next season.

Jennie Satterlee has been engaged by John H. Russell for the Natural Gas company next season.

Mrs. Langtry is endeavoring to secure the American rights for the new English play The Love Story.

The 100th performance of The Still Alarm takes place at the Fourteenth Street Theatre on Wednesday next.

Manager John Havlin, of Cincinnati, is in the city. He has commenced booking attractions for his house.

The open air performance of A Midsummer Night's Dream will be given at Manchester-by-the Sea on July 30.

Harry Watchan, manager of Frank Daniels' Little Puck Company, will spend the Summer at Southbury, Conn.

A benefit for the attaches of Tony Pastor's Theatre will be given at Poole's Theatre tomorrow (Friday) afternoon.

Henry E Dixey and Kyrle Bellew were passengers on the *Aller*, which sailed for England yesterday (Wednesday).

Cyril Melton, an English actor, has been engaged by Helen Barry for the company to support her during her American tour.

James Jay Brady has resigned his position as assistant manager to J. M. Hill. His plans for the future have not been decided upon.

Charles Backus has been engaged by Daniel Frohman to play the part of Jack Dexter in The Wife traveling company next season.

The installation of the newly-elected officers of the Edwin Forrest Lodge, Actors' Order of Friendship, will take place on Sunday next.

Phil. Goatcher, of Wallack's, has contracted to paint a novel cliff scene for the production of A Legal Wreck, by William Gillette, at the Madison Square.

Charles Evans, William Hoey, William H. Crane, Alfred Johnson, of Cleveland, and Walter Williams, of Chicago, sail on Saturday for England on the City of Berlin.

The Sultan's Gift, a comic opera, with music by Dudley Buck, will be produced at Niblo's on July 9. Charles Plunkett and Marion Fleming have been engaged for it.

Charles H. Thayer will manage an exhibition known as the Pyrorama, a pyrotechnic representation of the taking of New Orleans, at Brighton Beach, Coney Island, this Summer.

Dollars and Hearts, a new farce comedy, which was to have been seen next Monday night at Tony Pastor's, will be produced at the Windsor on the 25th inst.

The Lady or the Tiger will close its season for the present at Wallack's on June 30, when the McCaull Opera company will be treated to a two weeks' vacation.

The farce-comedy of Kattie, which made quite a hit in England not long since, will probably be presented in this city in September for a run, under the management of Frank W. Sanger, with Marietta Nash in the leading role.

The Bunch of Keys company will open its season under the management of Gus Bothner, at Mattawan, N. Y., the last week in August. Over forty weeks' time has already been booked.

Although all the contracts have not yet been given out for the new theatre in Twenty-third street, it is announced by Messrs. Proctor and Turner that it will surely be ready for occupancy the coming season.

Denman Thompson opened on Monday night at the Baldwin Theatre, San Francisco, in The Old Homestead for a four weeks' stay. Fanny Davenport taking a rest until July 9, when she reappears at that house in Fedora.

Rudolph Aronson has just received from Paris four new and pretty waltzes by Waldteufel, which will be heard next week on the Casino roof-garden. They are entitled, "Die Modestie," "Deklaration," "Confidences" and "Coquettrie."

Messrs. Lacy and Arthur will embark for London on July 3. They will take with them the trained horses, fire-engine and entire engine house scene, for the production of The Still Alarm in the English metropolis.

On Tuesday Nat Goodwin signed with George Edwards, Manager of the Gaiety Theatre, London, to appear either there or at the Criterion Theatre on March 1 next. The opening play will be The Gold Mine, although a repertoire will be presented.

Horner Emens, the scenic artist of the Fourteenth Street Theatre, is hard at work on the scenery for Denman Thompson's play, The Two Sisters, which will be produced either at the Fourteenth Street or the Bijou Opera House in the Fall.

The Stowaway, the new English play that is to "paralyze the natives," will be produced at a Broadway theatre next October. As announced last week, it will receive its first American production in Philadelphia early in September. Helen Weathersby has been engaged for the leading female part.

W. L. Pleck, the designer, and until recently the manager of the new theatre at Altoona, Pa., has so much architectural work on hand, including two new theatres, that he is compelled to resign theatrical management and devote his time to the new buildings.

Dore Davidson will appear in his version of Dr. Jekyll and Mr. Hyde at Niblo's on July 2.

Amanda Fabris, who is to be the prima donna of Carl Rosa's coming English opera season, sailed for Europe last Saturday on the *Werra*.

The 50th performance of Nadjy will take place at the Casino on June 30, when Hungarian souvenirs will be given to visitors.

The Queen's Mate will have its 50th performance at the Broadway next Tuesday night. It will be celebrated by the distribution of handsome souvenirs.

Mrs Frances Hodgson Burnett's version of Little Lord Fauntleroy has been purchased for this country by T. Henry French.

Among the losers by the fire in the storage warehouse of the Guarantee Storage Company last week were Harry Mann, Lole Fuller and Henry E. Dixey.

Minnie Douglas, formerly with Barry and Fay's company, has returned to the city from her home in Iowa. She will spend the Summer in New York.

When Mr. Palmer's Jim the Penman company closes at the Park Theatre next Saturday night, it will have had seventy-eight performances in that city.

Harry C. Stanley, author of The Postage Stamp, was married to Carrie Maxwell in Decatur, Ill. The young couple came East to spend their honeymoon..

Mr. and Mrs. Tony Postor, Gussie De Forrest, M. H. Mallory, and Zelle De Lussan were passengers on the *Etruria*, which sailed for England last Saturday.

The season of the Park Theatre, Brooklyn, closed last Saturday night. During the Summer the theatre will be newly painted and carpeted. The Fall season will open about August 20.

William H. Stuart, of the Held by the Enemy company, was married to Mrs Ida Isabelle Parsons, at the Harvard Street Baptist Church, Boston, on the 6th inst.

During Mrs. R. M. Leland's absence abroad the bookings for the Leland Opera House, Albany, will be made by Garrett Kelly, business manager of the theatre.

Alice Brown will accompany Mrs. Sol Smith when the latter goes abroad with the Mansfield company. Miss Brown makes the trip for pleasure, while Mrs. Smith plays at the London Lyceum.

Beatrice Lieb, who has been ill most of the season at her home in Dubuque, Iowa, has almost completely recovered, and arrived in the city on the 6th inst. She has already had several good offers for next season.

Manager Frohman announces the final nights of The Wife at the Lyceum Theatre. The house will remain closed during July, and will open again in August with the comedy organization of which E. H. Sothern is the head.

The testimonial to Lavinia Shannon takes place at the National Theatre, Washington, on Friday, June 15. Miss Shannon will play the character of Lady Audley in The Mystery of Audley Court. She will star in this drama next season.

Among recent deaths in English professional circles are those of Mrs. Patience Blaxland Rignold, the mother of the well known actors, George and William Rignold, in the eighty-eighth year of her age, and C. Bell, the husband of Marie Loftus.

Letters from London refer to the hit Miss Eastlake has made in Ben-ma Chree at the Princess' Theatre. Mr. Cairne, the author of "The Deemster," the book from which this play was made, will shortly visit this country. He is one of London's lions just at present.

The Stowaway, by Tom Craven, the rights of which for this country are vested in Jacob Litt, of Milwaukee, will have its initial performance at the Walnut Street Theatre, Philadelphia, Sept. 17. Helen Weathersby has been engaged for the leading part, and Ben Teal will superintend the production.

Mattie Earle says that she has received some forty letters from budding and full-blown dramatists offering her plays. This was the result of a squib in the newspapers some five weeks since to the effect that she wanted a play to star in next season. Her agent here reads an average of four plays a week.

Stella Maris has been engaged for a small party which A. C. Townsend will take among the Atlantic Coast watering-places, opening on July 1. The company also includes Sir William and Lady Young and George Belford. The comediettas of the late Sir Charles L. Young, father of Sir William, will be played.

The report that Cora Tanner was to appear in Paul Kauvar was probably due to the similarity in the names of that lady and Carrie Turner. Miss Tanner has finished her third season in Alone in London and is now preparing for her tour in Fascination, which opens at the Fourteenth Street Theatre on Sept. 10 for a season of seven weeks.

There seems to be but one opinion concerning Colonel Robert G. Ingersoll's extemporaneous speech before the Actors' Fund last week—that it was the most pertinent, appropriate and masterly effort the profession was ever treated to by a speaker. A prominent actor in the audience was heard to say: "If I could act like that man I'd make a fortune in one season."

There were some queer doings in Brooklyn last week on the part of somebody. The Grau Opera company played an engagement in Friday's Pavilion. At the end of the week salaries were not forthcoming, the receipts mysteriously disappearing. It is said by one of the members of the party that the chorus girls were even left without their fares to this city. E. G. Stone was the manager, and a Mr. Snyder the musical director.

George W. Keed, business manager of the People's Theatre, Chicago, is at the St. George Hotel. Mr. Reed says the fourth season of the house closed on June 3. It lasted forty-one weeks, and the profits were $25 000. The next season begins August 18, when the prices will be raised so as to range from $1.50 to 25 cents. During the Summer the theatre will be remodeled at an expense of $20 000. The changes will be made under McElfatrick's direction.

Among the list of professionals who have already arranged for their summer trips are Carl Herrmann, who will go to the Catskills; Maud Harrison, who goes to the Masconoma House; Ellie Wilton, who spends the Summer at her residence at Whitestone, L. I.; Lillian Eldridge and Carrie Burton, both of whom go to Coney Island; Sydney Armstrong, who goes to Asbury Park; Jessie Storey, who visits friends at Dayton, Ohio, and Marion Russell, who goes to Bay Point.

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WINDSOR.—MONTE CRISTO.—A cool $5,000 in crisp, new bank bills reposed yesterday in one of the windows of Stevenson's store at the corner of Dover and Washington streets, opposite the Windsor Theatre. An officer in uniform guarded the outside and another blue-coat kept watch within doors. The Windsor was surrounded from an early hour by the passersby, who crowded up to catch a glimpse of this pile of bills. This money was placed in its present position by Mr. Aiden Benedict, who is the star at the Windsor Theatre this week, and who does so to guarantee that his production of the great melodrama, Monte Cristo, is as perfect a representation of the piece as has yet been seen in this city, or, in other words, it serves to evidence the actor's confidence in the superiority of his representation. The theatre was packed both afternoon and evening. Mr. Benedict appeared as Edmund Dantes, and gave a stirring and satisfactory representation of the character. He carried the audience with him, and held its undivided attention from first to last. The support was good, each individual member evidently having been selected for his or her part, and all contributing to the success of the performance. The scenery was decidedly the most elaborate set upon the Windsor stage for several years. The prison scene calls for special mention, owing to its fine mechanical work.—*Boston Daily Herald April 24.*

Aiden Benedict's rendition of Monte Cristo delighted everybody. Mr Benedict is unquestionably one of the coming actors of America, and it can be said of him that he is already a dangerous rival of the famous O'Neill. His impersonation of the different characters was fine. First from the light-hearted, love-smitten sailor with poetic sentences and good cheer everywhere to the exiled prisoner of France, a gaunt, raggged and desperate victim of a foul conspiracy. It was after Dante's escape from prison that the remarkable strength of Benedict as an actor was shown to the best advantage. As the priest, Jew, and rich Count of Monte Cristo, his acting was superb and the audience showed their appreciation of it by a number of times calling Mr. Benedict before the curtain. Not only was the star of the company a good one, but every member showed themselves to be artists of no little ability.—*Quincy Herald, Jan. 11.*

AIDEN BENEDICT IN MONTE CRISTO.—A young actor who essays the role of Edmund Dantes before an audience, many of whom have but recently witnessed James O'Neill's incomparable portrayal of the of the character, must necessarily suffer more or less by comparison. Mr. Benedict was at this disadvantage last evening. Notwithstanding a good presentation of this great drama was made. Mr. Benedict's impersonation shows conscientious study, and an intelligent conception of the character. He is not, in any essential respect an imitator of Fechter or O'Neill. His version has many points of originality, and, perhaps, in some particulars, of superiority over other versions. Like O'Neill, Mr. Benedict is weak in the first act—where the role calls for a portrayal of the commonplace—and is correspondingly effective in the stronger passages. He is unquestionably greatest in the disguise of the Abbe Busoni, to which character he brings a certain dignity and concentration of energy suggestive of power held in reserve. Mr. Benedict's Dantes is easily dominant, without losing itself, in the climaxes. It is intelligent, discriminating and interesting.—*Grand Rapids Eagle, Sept. 10.*

Mr. Aiden Benedict has been meeting with great success in playing Monte Cristo. Since starting out from New York in August and working his way Westward he has cleared over $7,000, and his previous season in the South was equally satisfactory. Mr. Benedict is a man with an impressive pocket-book—a wallet filled an inch deep with $500 and $1,000 bills.—*Rock Island Daily Union, Dec. 9.*

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About 400 Iron Back Folding Chairs, upholstered in Plush, with Leather Seat. Also Drop-Curtain, new this season and in perfect condition. The above property will be sold at a sacrifice to make room for alterations.
Call or address T. F. KELLY, National Theatre, Philadelphia, Pa.

GRAND TESTIMONIAL TO

LAVINIA SHANNON,

At the National Theatre, Washington, D. C., Friday Evening, June 15,

on which occasion she will make her STAR DEBUT, under the auspices of the following prominent ladies and gentlemen: Governor and Mrs. A. M. Scales, of North Carolina; Miss Katie Scales, of North Carolina; Judge and Mrs. A. S. Merrimon, of North Carolina; Miss Maggie Merrimon, of North Carolina; Mrs. General John C. Black, Senator and Mrs. Z. B. Vance, Hon. and Mrs. N. C. Blanchard, U. S. Senators Harris, Blackburn, Beck, Ransone, Pugh, Butler, Cockrell, Wade Hampton, Reagan, Berry, Coke, George, Vest, Bate, Morgan, Gray, Brown, Kenna, Daniel, Walthall, Jones Call and Pasco; Representatives Whitthorne, Robertson, Wilkinson and others.

MISS SHANNON will appear as LADY AUDLEY in THE MYSTERY OF AUDLEY COURT,

Assisted by Chas. B. Hanford of the Booth-Barrett Co., Samuel W. Keene, Thaddeus Shine, Theodore M. Hardey, Edwin Travers, Irving Towers, Misses Ida Roff, Isabel Thornton, Effie Darling, Nettie Shannon and Mamie Thompson. MISS SHANNON will be the leading SOCIETY ATTRACTION during the ensuing season, and will star in the above-named play.

All communications addressed as below. WANTED—A responsible Manager for the above attraction.

SAMUEL W. KEENE, Stage Manager.
GILES SHINE, 125 E Street, N. W., Washington, D. C.